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MUSICAL AMERICA



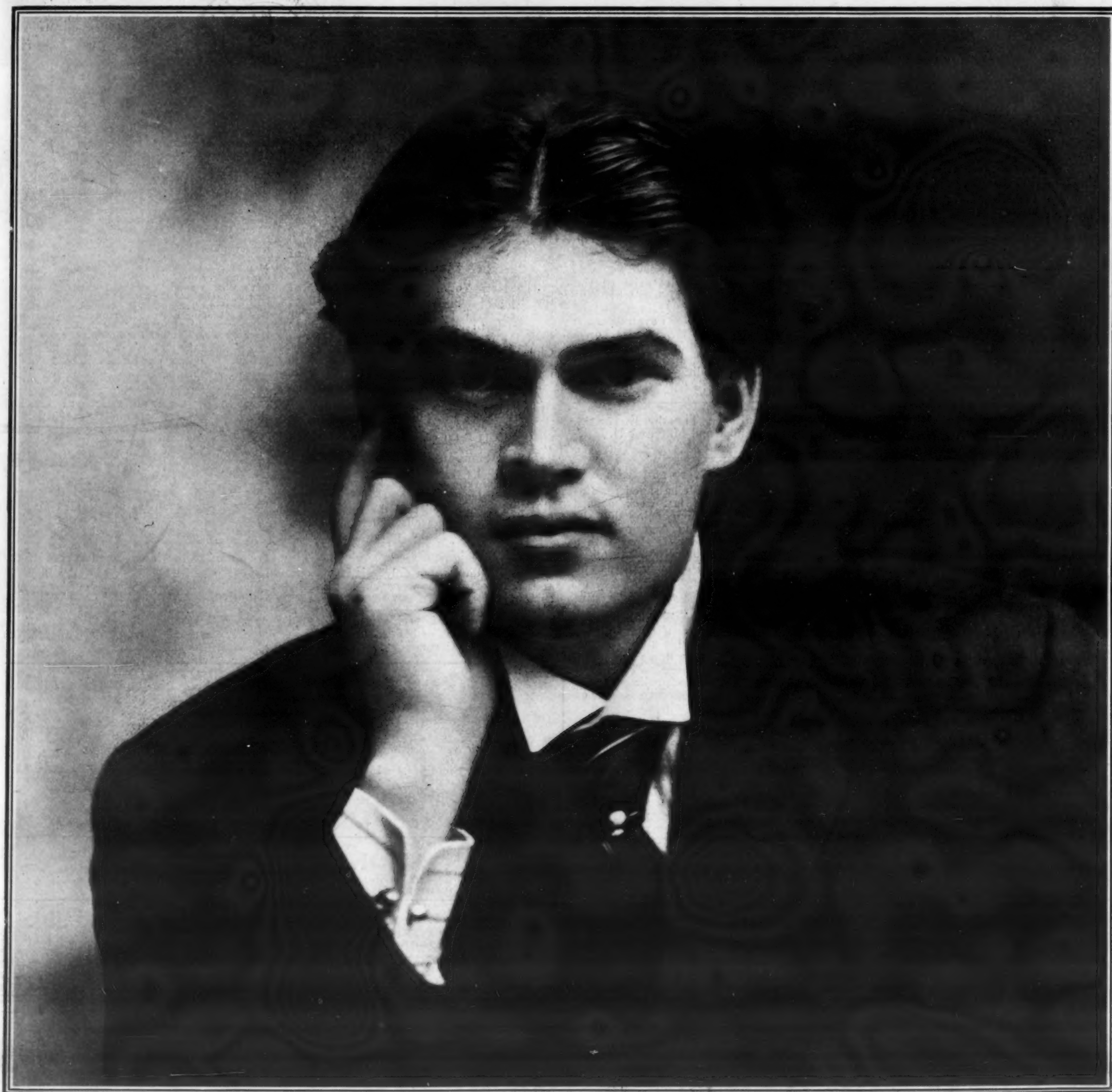
Edited by

John C. Freund

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Riccardo Martin, the Young American Tenor, Who Has Made a Phenomenal Success at the Metropolitan This Season and Held His Own with Artists of International Renown

Entered at the Post Office at New York, N. Y., as matter of the Second Class

HOW OSCAR WON OUT IN PHILADELPHIA



The above cartoon represents how Davenport, the eminent caricaturist of the New York "Evening Mail," regards the operatic situation in Philadelphia, where, as is known, Oscar Hammerstein, having built a magnificent opera house at a cost of over a million and a quarter, had great trouble in getting a mortgage of even \$400,000 and, indeed, would not have gotten it had he not threatened to close the opera house and stop his season in utter disgust at the lack of enterprise and good-will of the financial magnates in the "City of Brotherly Love," action which brought about a popular outburst and caused the money to be proffered by a leading financier there. Note the grin on Oscar's face.

Allied Arts Association Election

The annual election of the Allied Arts Association of Brooklyn recently took place, and resulted in several important changes. Eugene V. Brewster, who originated the society, and was president for five years, declined to continue in office, and his place was taken by Shanna Cumming, the well-known soprano. The full list of officers is as follows: president, Shanna Cumming; vice-presidents, Alma Webster Powell, Carl Figue, Annie J. Gilbert, Anna B. Hull and Eugene V. Brewster; recording secretary, Alice E. Jenkins; financial secretary, Harriet E. Foster; treasurer, J. LeRoy Gibson; directors, John L. Russell, William G. Bowdoin, Harry Gil-

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bert, E. M. LaRoche, Timothy H. Knight, Emma L. Ostrander and Margaret H. MacCulloch.

Melba Tells a Story and Sails

Before Mme. Nellie Melba sailed for Europe on Wednesday of last week, aboard the *Campania*, besides announcing that she would make her home in America within two years, she told this little story with a Middle West accent, difficult to reproduce by the unsubtle method of mere words and letters:

"A little American girl," said she, "was asked to define a frog."

"A frog," said she with childish volubility, "is a great big green bug, with its mouth always open, and it's always standing up in front and sitting down behind."

The Third concert of the public performances given by the Cosmopolitan School of Music and Dramatic Art in Chicago was presented Wednesday afternoon, January 13, at Orchestra Hall by the students of the Artists Class with an orchestra selected

from the Theodore Thomas Orchestra. The soloists were Ruth Klauber, who played the Concerto in G major of Beethoven; Mrs. Weaver, who sang the Ave Maria of Bruch; Robert Reese, tenor, who sang "M'Appari" from the opera "Martha," and Mrs. Dinwoody, an aria from the "Huguenots." John W. Norton, the organist, opened the program with "Sursam Corda" from Elgar. Leita Murdoch, violinist, played Spohr's Concerto No. 2.

DANNREUTHER QUARTET PLAYS

Big Audience at Concert of People's Symphony Auxiliary Club

The third concert of the sixth season of the People's Symphony Auxiliary Club took place at Cooper Union, New York, Friday evening, January 15. The assisting artists were Mrs. Gustav Dannreuther, pianist; Maurice Kaufman, violinist, and the Dannreuther String Quartet. The program was as follows:

Mozart, Quartet, G-Minor (for pianoforte, violin, viola and violoncello); Bacherini, Adagio; Vieuxtemps, Polonaise; Soloist, Maurice Kaufman, violin; Rheinberger, Quintet, Op. 114, C-Major (for pianoforte and strings).

Mrs. Dannreuther is an excellent pianist, rarely heard in public. She possesses a fine technique and plays with delicacy, ease and musicianly feeling. She was ably supported by the quartet.

Mr. Kaufman gave an admirable interpretation of his part of the program. His tone is broad, clean and sweet, and his intonation sure.

Before the performance, Director Arens gave his usual introductory talk. The audience packed the large hall literally to suffocation, was most attentive and received every number with enthusiasm.

MUSIC FOR HARVARD CLUB

Flonzaley Quartet Gives Concert of Chamber Music in New York

The New York cohorts of the sons of the crimson and their friends listened to the delightful playing of the Flonzaley Quartet last Sunday afternoon in Harvard Hall, the main dining room of the Harvard Club.

The program, which lasted about one hour, was as follows:

Andante con moto and Presto, from the Quartet in D minor, op. posth., Schubert; Largo, Finale, from the "Sonata a tre" for two violins and cello, Leclair l'Aine; Romanz and Allegro Assai, from the Quartet in E flat major, op. 51, Dvorak.

The fashion of Haydn's day was followed, and the players' chairs were placed on the main floor of the hall on a level with the listeners.

It had been feared that the long narrow hall, with its stone walls and high wooden wainscoting, would be unsatisfactory for chamber music, but these fears proved unfounded.

The "standing room only" sign was out, and the performers were enthusiastically applauded.

Richard Strauss is trying to superintend all the productions of his "Elektra" now in preparation in Germany.

MANHATTAN SINGERS
GIVE BIG BENEFITBrilliant Sunday Night Concert to
Aid the Earthquake
Victims

Every seat and all the standing room was sold for the concert at the Manhattan Opera House last Sunday evening for the benefit of the sufferers by the recent Italian earthquake.

It was a remarkable performance and to name the volunteers would mean to give a complete roster of Oscar Hammerstein's array of operatic stars.

The amount realized will reach nearly \$10,000, the orchestra and stage band contributing \$310.

The program was as follows:

Rakoczy March, from "The Damnation of Faust" (Berlioz), Conductor, Charlier; Air from "Herodiade" (Massenet), Valles; Air, Dufranne; Quartet, from "Rigoletto" (Verdi), Trentini, Mariska-Aldrich, Parola and Polese; "Melisande in the Wood" (Goetz), Mariska-Aldrich; "Della Calunnia," from "Il Barbiere di Sevilla" (Rossini), Arimondi; Duet from "La Favorita" (Donizetti), Doria and Sammarco; "O Paradiso" from "L'Africaino" (Meyerbeer), Constantino; Duet from "Carmen" (Bizet), Zeppilli and Dalmores; Air from "Hermes" (Parelli), Agostinelli; Waltz Song from "Romeo and Juliet" (Gounod), Garden; "Dance of The Hours" and Finale from "La Gioconda" (Ponchielli), Agostinelli, Ponzano, Taccani, Polese and De Segurora; Musical Director, Campanini; Polacca from "Mignon" (Thomas), Tetrzzini; Duet from "Hamlet" (Thomas), Garden and Renaud; "Ridi Pagliacci" from "I Pagliacci" (Leoncavallo), Zenatello; "Les Lettres de Werther" from "Werther" (Massenet), Gerville-Keache; Sextet from "Lucia" (Donizetti), Tetrzzini, Severina, Constantino, Polese, De Grazia and Venturini; "Vissi d'Arte" from "La Tosca" (Puccini), Labia; Leporello's Air from "Don Giovanni" (Mozart), De Segurora; Prologue from "I Pagliacci" (Leoncavallo), Sammarco; "The Golden Calf" from "Faust" (Gounod), Vieuille and Chorus; Comic Air from "Le Maschere" (Mascagni), Gianoli-Galletti; Toreador's Song from "Carmen" (Bizet), Crabbé; Soldier's Chorus from "Faust" (Gounod), Manhattan chorus, orchestra, band and Zenatello, Dalmores, Constantino, Taccani, Valles, Parola, Venturini, Daddi, Montanari, Renaud, Sammarco, Dufranne, Polese, Crabbé, Fossetta, Reschiglian, Arimondi, De Segurora, Vieuille, De Grazia.

An auction was held of a copy of the program signed by every member of the Manhattan company, including, in the words of Francis Conrad, the auctioneer, "the greatest of them all." It was knocked down to Isaac Guggenheim for \$160.

The climax of the evening came in the last number on the program, the "Soldier's Chorus," which marked the debut of Oscar Hammerstein as an opera singer. All the male stars in the company sang with the chorus, and as they filed on the stage, Oscar was seen in his accustomed place in the wings. The principals beckoned to him to join them, and although he objected, he was pushed into a place in the center of the stage, to the intense amusement of the audience. He appeared to sing with much zeal, and the applause which followed was thunderous. Asked later what words he sang, he replied, with the characteristic merry twinkle in his eye: "I had to think quickly, and I sang some lines from 'Lucrezia Borgia.'"

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Management: R. E. Johnston, St. James Bldg., Broadway & 26th St., New York. NOTE: Mrs. Nordica, Mme. Jomelli, Mme. Lanreudoff, Mme. Maconda, Mme. De-ton, Germaine Schlitzer, Dalmores, Spaulding, Patschikoff, Franklin Lawren, Frederick Hastings, Edwin Lockhart, Edouard Bethier, Arvy Behor, will appear as soloists with this orchestra.

WHERE MANY NOTED MUSICIANS LOVE TO GATHER AT THE SEASON'S END

Blue Hill, Maine, a Unique Community of Celebrated Musical Folk, Including the Kneisel Quartet, H. W. Parker, H. E. Krehbiel, Thomas Tapper and Others

Blue Hill, an idyllic spot on an inlet of the Maine coast, not far from Mount Desert, is perhaps the gathering place, during the heated term, of more musical folk than any other town of its sort in the United States.

Thither at the end of the music season go Franz Kneisel and the other members of his quartet with their families; Thomas Tapper, the lecturer and editor, and his family; H. E. Krehbiel, the critic of the New York *Tribune*, and his family; Olive Mead, the violinist, and H. W. Parker, head of the music department at Yale, and his family, for rest, recreation and practice.

Mrs. Ethelbert Nevin, widow of the gifted American composer, has a cottage at Airly Beacon, a few miles farther up the coast, and the Damrosch families and Harold Randolph, director of the Peabody Conservatory of Baltimore spend part of the Summer at Mount Desert.

The "rusticators," as the town people call the "Summer folks," invite their friends down for week-end outings, and thus Gericke, Bispham, Louise Homer, Frank Ellis, Arthur Whiting and many other prominent musicians have enjoyed the cool breezes and the picturesque mountain and ocean scenery of this unpretentious "down East" mecca for musicians.

"The State of Maine," as the Pine Tree State vernacular has it, for many years has been a favorite land with musicians. Wulf Fries and Junius W. Hill of Boston were the first sons of Apollo to build Summer homes there. The former was a Norwegian and a fellow countryman of Mrs. Thomas Tapper, then a teacher at the New England Conservatory, and through Fries, the Tappers went to Blue Hill. This was in 1897.

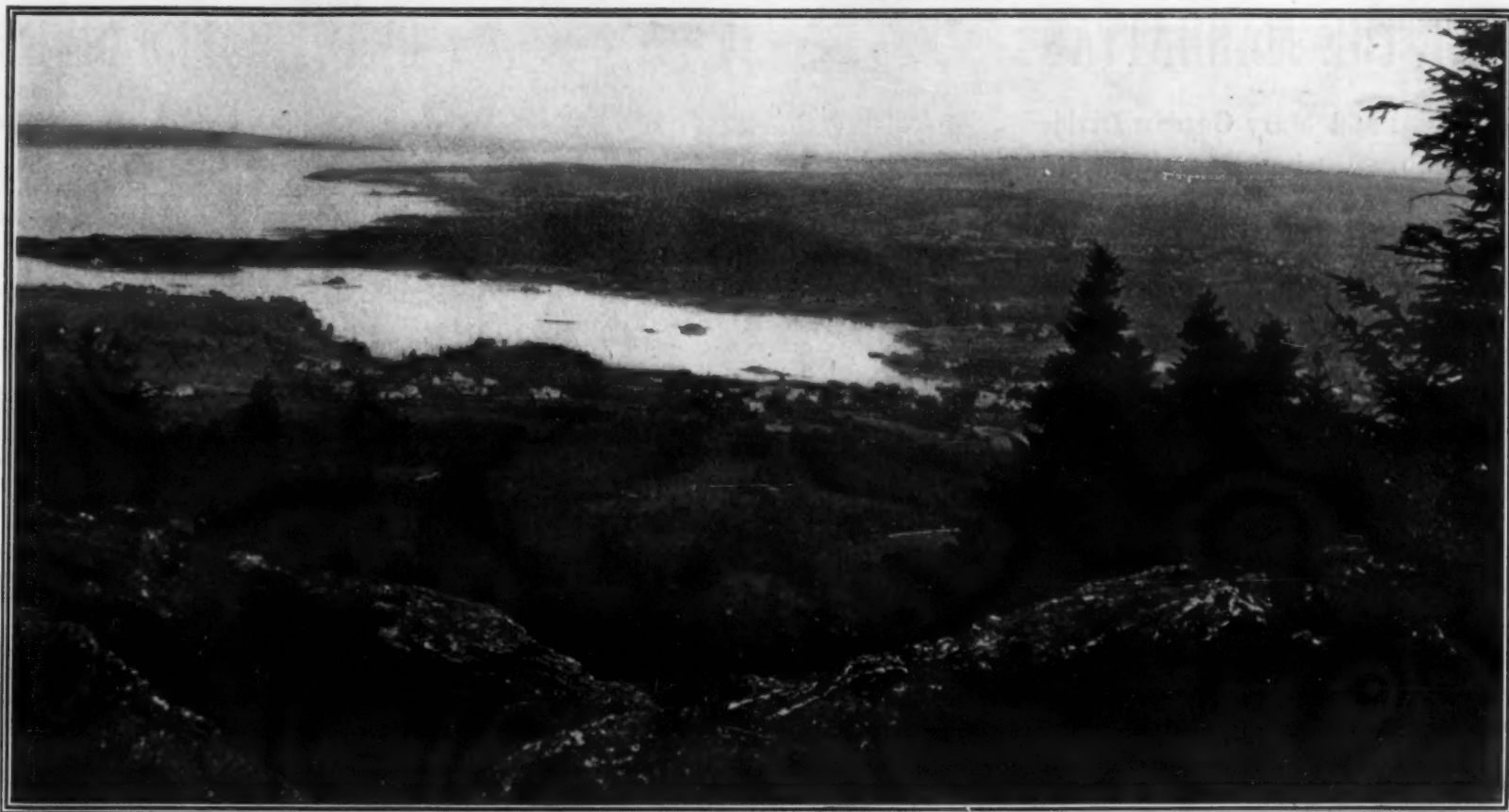
Mrs. Tapper was so charmed with the spot that her husband decided to build a cottage at Parker Point, a wooded peninsula, three miles across the inlet.

In the course of human events, Franz Kneisel was a guest of the Tappers, at whose villa delightful chamber music concerts were given on Sunday afternoons, to which one hundred and fifty people were invited. Mrs. Tapper played the piano, Kneisel the violin and Fries the cello.

The Tappers "builded better than they knew."

Mr. Krehbiel had summered at Rockland for several seasons, but after visiting the Tappers, he, too, was so impressed with the attractiveness of the place that, as the New Englanders say, he "built him" a cottage at Parker Point.

The Kneisel Quartet followed Krehbiel as home builders, and the latest accession to this musical coterie is H. W. Parker, who has selected a site for a Summer residence.



—Photo by Louis Maas.

BIRD'S-EYE VIEW OF BLUE HILL, MAINE

The Musicians' Colony Is Seen on the Banks of the Lagoon.

Kneisel is a popular man in Blue Hill, and the annual clambake among the evergreens and flowers of his estate is one of the great festivities of the Summer.

ment society, and last year devoted the proceeds of the concert, at five dollars a ticket, to grading and graveling the roads connecting Parker Point with the village.

self teaches a circle of his advanced pupils; Mrs. Tapper rests and practices; Mr. Tapper writes books on music; the genial Krehbiel also compiles literature from his immense mental storehouse of musical information, and so they spend their time, working, resting and enjoying the fun of a watering place on the Maine coast.

Last Summer several important works were written at Parker Point. Krehbiel compiled his new history of opera in the United States, Thomas Tapper completed a "Manual of Harmony," and H. W. Parker composed a dramatic cantata, "Gorin the Grim."

Americans for Royal Musicale

MILWAUKEE, Wis., Jan. 18.—Two of Wisconsin's well known musicians will soon appear before the Emperor of Germany. Louis Cornell, a former resident of Fond du Lac, and Miss May Peterson, of Oshkosh, have been requested to appear before the Kaiser at a musical entertainment, according to information received at Fond du Lac.

Mr. Cornell was formerly the organist at St. Paul's Cathedral at Fond du Lac, and is the son of Rev. W. D. Cornell. He has played in some of the largest churches in the country, and is considered to have exceptional ability. Miss Peterson has a voice of wide range and unusual sweetness, and has studied for years under the best German musicians. M. N. S.

Nashua, N. H., Festival Plans

NASHUA, N. H., Jan. 18.—Edward Elgar's "King Olaf" will be sung for the first concert of the Nashua Oratorio Society, February 5, with Grace Bonner Williams, soprano; H. Lambert Murphy, tenor; Earl Cartwright, baritone, and the Boston Festival Orchestra. E. G. Hood is the conductor. The eighth annual festival will be held at Nashua, May 13 and 14, when the principal works will be Gade's "The Crusaders" and S. Coleridge-Taylor's "Death of Minnehaha" and "The Departure of Hiawatha." The soloists will be the following New York artists: Caroline Hudson, soprano; Cecil James, tenor, and Reinald Werrenrath, baritone.

Wolf-Ferrari to Live in Munich

Francis Rogers, the eminent baritone, announced this week that he had heard from authoritative sources that Wolf-Ferrari, the composer of "La Vita Nuova," has left Venice, his home, for Munich, which city he believes to furnish a happier atmosphere for his work and composition. He may make Germany his permanent home.

What a Veteran Reader Says

PORT JERVIS, N. J., Jan. 11, 1909.
To the Editor of MUSICAL AMERICA:
I am an old man now, eighty-two years. I have taken all the musical papers since the time of "Dwight's Journal," published in Boston in 1850, but your MUSICAL AMERICA is far the best of them all.
May you have continued success!

WILMOT M. VAIL.



—Photo by Louis Maas.

H. W. PARKER AND HIS FAMILY

Mr. Parker is known throughout the country as a Composer and Organist—He is the Dean of the Music Department at Yale University

Blue Hill is the only place in Maine which can boast of an annual concert by Kneisel and his friends. They have formed themselves into a village improve-

It is not all recreation at Blue Hill. After a brief season of rest, the Kneisel Quartet get down to hard daily practice for their Winter's concerts; Kneisel him-



—Photo by Louis Maas.

GROUP OF BLUE HILL ENTHUSIASTS

Reading from left to right: Top row: First from the end, Miss Bullet, of the "Brooklyn Eagle"; second, Frank R. Ellis, Secretary Cincinnati May Festival; third, H. E. Krehbiel, of the New York "Tribune"; fourth, Maidie Kneisel; seventh, Mrs. Thomas Tapper. Lower row: First from the end, Thomas Tapper; second, Mrs. Franz Kneisel; third, Max Zach, conductor, St. Louis Symphony Orchestra; fourth, Franz Kneisel; sixth, Mrs. Horatio W. Parker; seventh, Horatio W. Parker; eighth, Eugene Gruenberg, of the violin department, New England Conservatory

LABIA'S "DESDEMONA" AT THE MANHATTAN

Tetrazzini and Mary Garden Divide
Honors During Remainder
of the Week

WEEK AT THE MANHATTAN

Wednesday, Jan. 13—"Crispino e la Comare": Mmes. Tetrazzini, Severina; MM. Gianoli-Galletti, Sammarco, Arimondi, Venturini, Tossetta, Pierucci. "I Pagliacci": Mme. Espinasse; MM. Zenatello, Sammarco, Crabbé.
Friday, Jan. 15—"Pelléas and Mélisande": Mmes. Garden, Gerville-Réache, Trentini; MM. Dalmorès, Dufranne, Vieuille, Crabbé.
Saturday, Jan. 16—"La Traviata": Mmes. Tetrazzini, Koelling, Severina; MM. Taccani, Sammarco. Evening—"Othello": Mmes. Labia, Doria; MM. Zenatello, Sammarco.
Monday, Jan. 18—"Lucia di Lammermoor": Mmes. Tetrazzini, Severina; MM. Taccani, Sammarco, Arimondi.
Wednesday, Jan. 20—"La Traviata."

There was only one special feature in the week at the Manhattan—the first appearance of Labia as *Desdemona*. It was announced that she was under a doctor's care, but her interpretation showed no evidence of indisposition.

Her presentation of the character was eminently satisfactory, and although her voice is not powerful, she sang with artistic effect and an intelligent understanding of the rôle.

The work of Zenatello as the *Moor*, Sammarco as *Iago*, and Doria as *Emilia* is now so well-known as to need no further comment. Campanini conducted.

Wednesday evening, January 13, "Crispino e la Comare" and "I Pagliacci," substituted for the ballet pantomime, "La Mort de Cléopâtre," was the program.

The familiar cast repeated the excellent work in this melodious little comic opera of genuine Italian flavor.

Tetrazzini again gave Benedict's variations on "The Carnival of Venice" with its display of vocal pyrotechnics.

Agostinelli, who had been billed for *Nedda* in "I Pagliacci," was replaced by Espinasse, who had appeared in the part earlier this season. The latter repeated her creditable performance of the fickle Columbine. Sammarco made an admirable *Tonio*, and his rendering of the prologue aroused tremendous applause. Zenatello was in good voice, and threw all his native energy and penetrating vocal powers into his characterization of *Canio*.

On the following Friday evening "Pelléas et Mélisande" was repeated before a fair-sized audience. Mary Garden, Dalmorès and the others who have contributed to the drawing power of this much discussed work, again gave their admirable presentations. Campanini conducted.

In spite of the unpleasant weather "La Traviata" drew a large audience Saturday afternoon. Although Tetrazzini was not

in the best of voice, her efforts were rewarded by the usual uproarious applause which she always excites.

Taccani, who was evidently under barometric influences, was not happy as a successor to Constantino as *Alfredo*. Sammarco was an excellent and fatherly *Germeto* senior, and displayed as usual his beautiful vocal qualities.

Helena Koelling made her first appearance in the minor part of *Flora Bervoix* with some measure of success. Campanini was the conductor.

Tetrazzini in "Lucia di Lammermoor" attracted a large audience on Monday night. She was supported by an excellent cast. As usual the "Mad scene" and the sextet vied with each other for applause. Tetrazzini insisted upon sharing her honors with the flute player by shaking hands with him over the footlights after his well-executed solo in the third act.

"La Traviata" was announced for Wednesday with Tetrazzini, Koelling, Severina, Taccani, Sammarco and Valery in the cast.

MUSIC AT THE PLEIADES

Noted Artists Entertain Members of Old Bohemian Club

That bright constellation, the Pleiades, the leading Bohemian club of New York, foregathered on Sunday evening, January 17, at its usual place in the firmament—Hotel Lafayette-Brevoort, on Fifth avenue. After dinner the guest of honor, Ovide Musin, the distinguished violinist, and other gifted artists were introduced in brief and witty speeches, by the toastmaster for the evening, John C. Freund.

Prominent among those who contributed to the pleasure of the evening was Mme. Frieda Langendorff, whose fine carriage and splendid presence reminded irresistibly of Mme. Schumann-Heink. With splendid emotional fervor she sang the famous aria from Saint-Saëns's "Samson and Delilah." One wished that the dining-room had been a vast auditorium, for the pleasure it would have been to hear her fill it. Her gift is distinctly operatic, and her noble voice full and satisfying in quality. Her singing of a capricious Swedish folksong was much enjoyed.

Ovide Musin was the last artist to be called upon, and he brought all the excellences of the Belgian method, and of his own personality, to bear upon the Handel violin sonata which he played. With quiet well-poised body, and steady bow-arm, he brought forth tones of moving appeal, lucid and pure. His own melodious "Lullaby" showed him in tenderer moods. Vigorously encored, he played, with his own cadenzas, "Les Arpeges," by Prume, showing a technical mastery unassumingly exhibited.

Aloys Kremer, a young American of distinct talent, played the A Flat Ballad of Chopin with assurance and breadth, departing from the old-fashioned over-delicacy manner of Chopin interpretation. He sounded like a Leschetizky pupil. The climax of the work was brought up to a fine height of power.

Caro Roma sang with fine resonant voice two poetic songs of her own composition. Henry Gaines Hawn gave a good reading of Browning's "Andrea del Sarto," prefacing it with an interesting word-sketch of the painter. Paul Dufault was in fine voice in "Malgré Moi," and an English song. It is always the greatest pleasure to hear his ringing tones and virile interpretations. Few singers are more sure than he to delight on every occasion of their appearance. Charles R. Bowers caused a continual roar with funny stories in rapid-fire succession. The evening was closed by G. Warren Landon in a poetic recitation delivered with singular charm and delicacy.

ARTHUR FARWELL.

AMY GRANT'S MUSICALE

Interesting Program Presented at Her New York Studio

The program for Amy Grant's recital at her studio, No. 78 West Fifty-fifth street, last Sunday afternoon was as follows:

Toreadore et Andalouse and Etude Staccata. Rubinstein. Angelo Patricolo; Scenes from "Pelléas and Mélisande," Maeterlinck, music by Debussy. Amy Grant; Finale, from "Lucia di Lammermoor," Donizetti-Liszt-Tschaikowsky-Patricolo. Angelo Patricolo; "Young Colin," "Phyllida Flouts Me," "Cupid's Arrow," "Why so Pale," "Love is a Sickness," "The Constant Lover," Hawley, Amy Grant.

Miss Grant read her selections with a strict regard for their meaning, and was admirably accompanied by Julia Waixel.

Mr. Patricolo gave acceptable interpretations of his numbers.

"NOZZE DI FIGARO" BEAUTIFULLY GIVEN

Metropolitan's Revival of Mozart
Opera a Feature of the
Season

WEEK AT THE METROPOLITAN

Wednesday, Jan. 13—"Le Nozze di Figaro": Mmes. Eames, Farrar, Sembrich, Mattfeld, L'Huillier, Sparkes, Snelling; MM. Scotti, Didur, Paterna, Reiss, Ananian, Tecchi.
Thursday, Jan. 14—"Die Walküre": Mmes. Kaschowska, Fremstad, Flahaut, Homer; MM. Burgstaller, Feinhals, Blass.
Friday, Jan. 15—"Le Villi": Mmes. Alda; MM. Bonci, Amato. "I Pagliacci": Mme. Destinn; MM. Caruso, Amato, Lecomte.
Saturday, Jan. 16—"Matinée"—"Le Nozze di Figaro." Evening—"Il Trovatore": Mmes. Kaschowska, Homer; MM. Martin, Amato, Rossi.
Monday, Jan. 18—"Le Nozze di Figaro."
Wednesday, Jan. 20—"Rigoletto": Mmes. Alda, Homer; MM. Bonci, Amato, Didur.

Wednesday evening, January 13, will always be a red-letter night in the annals of the Metropolitan, for a never-to-be-forgotten performance of "Le Nozze di Figaro," which had not been heard here for four seasons. The cast was: *Count Almaviva*, M. Scotti; *The Countess*, Mme. Eames; *Cherubino*, Miss Farrar; *Figaro*, Didur; *Susanna*, Mme. Sembrich; *Marcellina*, Mme. Mattfeld; *Bartolo*, M. Paterna; *Basilio*, M. Reiss; *Antonio*, M. Ananian; *Barbarina*, M. Huillier; *Don Curzio*, M. Tecchi; *First Maid of Honor*, Mme. Sparkes; *Second Maid of Honor*, Mme. Snelling. Conductor, Mahler.

Whether the immense size of the audience was due to the extraordinary array of singers, or to a genuine desire to enjoy the graceful melody and humor of Mozart's great comic opera, is problematical. It was nevertheless an ideal performance which attained a high degree of perfection in ensemble which, it has been continually declared, our opera houses lack.

Special scenery which reduced the proportions of the stage had been prepared, thus bringing singers and audience somewhat into the close intimacy of the small theater for which Mozart wrote.

For this production Mahler had made an arrangement of the opera differing from the one which he used at Vienna. The recitatives were shortened, and several scenes always omitted in previous performances, restored.

Credit for this remarkable presentation is due chiefly to Mr. Mahler for his intelligent reading of the score in the spirit of the master, and his painstaking rehearsals in co-operation with the singers, and also to Andreas Dippel for his artistic stagecraft.

Sembrich's *Susanna* was the most delightful characterization of the evening, and will be remembered as an example of the true Mozart style of singing. She was in excellent voice, and her acting smacked of the delightful humor of the rôle.

Eames as *The Countess* made a beautiful stage picture, and deserves praise for her artistic acting and singing. She and Sembrich pleased the audience so much in the "letter aria" duet that an encore was permitted.

Farrar, as *Cherubino*, made her first appearance in the part, which hardly seemed suited to her talents, but she fascinated the audience, especially in her "Voi che Sapete," which showed a marked improvement over her singing of the same aria at the last Symphony Society concert in Carnegie Hall. Scotti distinguished himself as an admirable *Count Almaviva* and Didur's *Figaro*, though not up to the best portrayals of the part given here, was acceptable.

The minor parts were filled in a manner that fitted in with the general harmony of the performance. The orchestra deserves highest praise for superior playing and strict attention to the will of its conductor.

Since the last production here of this opera the costumes had been advanced from the period of Louis XIII to that of Louis XV.

"Le Nozze di Figaro" was repeated on Saturday afternoon and Monday evening. "Die Walküre" received its third production this season on Thursday night before a large audience. Too much indisposed to

sing *Fricka*, Mme. Homer appeared as *Waltraute*, and the former part was assigned to Mme. Flahaut, who gave as satisfactory an interpretation as could reasonably be expected at short notice. Her height helped her to make an impressive goddess, and her singing was much better than at her debut last week. Fremstad repeated her splendid performance of *Sieglinde*, one of the best of her rôles. Kaschowska was a fairly good *Brünnhilde*; Feinhals covered himself with glory as *Wotan* and Blass was an excellent *Hunding*.

Burgstaller, who had recovered his health, sang *Siegfried*, and although not in good vocal condition was acceptable in his part. Hertz conducted.

A double bill was presented on Friday evening—"Le Villi" and "I Pagliacci." In "I Pagliacci" Destinn made her debut as *Nedda*. Her conception of the part was in keeping with the character of the strolling player. To this she added a delicate touch which has not been seen in her other impersonations. Her characterization was clearly drawn, lively and beautiful to see.

Lecomte, a new baritone with a voice of light quality, as *Silvio*, made his first appearance here. He was evidently nervous, and did not do himself full justice.

During the performance of "Le Villi" a claque stationed in various sections of the house spent much effort in trying to arouse general applause.

Saturday evening "Il Trovatore," with a new *Leonora* in the person of Kaschowska drew a big audience.

Kaschowska's interpretation, although temperamental, did not add to her reputation as an opera star. Her voice, in certain passages, sounded unusually thin. Martin, as *Manrico*, pleased the audience.

Homer, who had recovered from an attack of laryngitis, sang *Asucena* splendidly, and several times saved the opera from dragging. Amato was a most satisfying *Count di Luna*. Spretino conducted.

For Wednesday evening "Rigoletto" was announced with Alda, Homer, Bonci, Amato and Didur.

Mme. Rive-King Injured

BIRMINGHAM, ALA., Jan. 16.—Mme. Julie Rive-King, the celebrated Chicago pianist, was thrown from a wagon and suffered a serious scalp wound. She became lost in South Highlands and a passing milkman offered to carry her to her destination. His horses took fright and Mrs. Rive-King was thrown out backward, striking her head on the pavement.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL

What sensation is more glorious than that with which a young man comes to the realization that now at last mere studies for life are over, that he is done with the business of staring around him in the world to see where he is, and of having things crammed into his brain by others—and that henceforth he is to look within himself—to his own powers, for the realization and upbuilding of his independent manhood! And this great awakening which comes once for all to each man, comes also to nations of men, not only in their political life, as it came to the United States in 1776, but in their intellectual, and at last in their artistic life, as it is coming to the United States now.

Twenty years ago America looked eastward, across the Atlantic, for all that concerned her musical development. To-day, for that development, she looks within her own borders. Do we realize in what a time we are living, the time of the artistic awakening of our own land!—the time of a face-about, a reversal of viewpoint that can come to a nation but once in its history, and which now has come to ours. The moment—for these few decades which have brought this change about are as a moment in the national life—is dramatic. Systems, institutions, men, based upon the facts of the earlier régime, dwindle and fall; new enterprises, new men, arise, on the foundation of the truths and facts of to-day. The "young men see visions"—and fight and labor that they may come true.

We are so close to the event, which has been enacted over so vast a length and breadth of the earth's space, and by so great an army of players, that it is not strange that no chronicler has yet arisen to gather into a single vivid and consecutive drama these scattered scenes of the

what is to follow, let us offer up our prayers of the Deity who presides over the destinies of American art, and make the mad plunge.

It all began in the Summer of 1889, when, among the inspiring scenes of the New Hampshire Mountains, I first made the discovery of music. And what a world to discover! I had come from the then Ultima Thule of Minnesota, a state of pioneers, young cities, wheat, and Indians, and was to enter the Massachusetts Institute of Technology as a student of electrical engineering in the Fall. But before this step could occur I was to be accorded a vision, splendid and auroral, of the tyrannical mistress whose slave I should ever henceforth be. I found myself among a group of musical people. Some one brought forth an arrangement of the "Unfinished" Symphony of Schubert, for piano, four hands, violin and cello. I took the violin part, having fiddled assiduously for seven years, having no more idea than a backwoodsman of what music was. But now, with this divine Schubert, a revelation was at hand. Was music *this*? Did the world contain the means of speaking of *these* things! And was *music* that means? Why, I had known all about *that* all my life, in one continuous golden dream by day and by night; that was *I myself*—but in my wildest dreams I had not imagined that there was any language for speaking it. And here it had been at hand all these years, and I had not known it. I did not have time to feel defrauded. The heavenly Schubert sped through my nerves like liquid fire. I trod the dazzling regions of the air, and made intimate companions of the sun, moon and stars. The mysteries of nature, of life, of creation were revealed to me. Like Tiresias of old, the heavens being opened to me, I became

Bach, classicals and radicals heaped together, Pelion on Ossa, without knowing which was which, nor caring.

The four years of engineering studies may be taken at a leap. Not that I loved electricity less, but that I loved music more. The demands of the course were severe; and working day and night, rising for weeks at a time at four and five in the morning, and grinding more frequently than not until after midnight, I was still not certain until the end that I should not be dropped. But interested as I was in this work for its own sake, the lathes and engines whirled music, the dynamos buzzed music, and the imaginary quantities of zero and infinity, in the higher mathematics, whirled one off into the regions where one heard the music of the spheres. I have often heard an innocent

violin and piano, and a couple of songs. The day after graduation I made an appointment, and took these, with fear and trembling, to Mr. George W. Chadwick. He turned the pages of the violin work slowly, while I sat by, the blood congealing in my veins, and a benumbing frost creeping into the centers of my brain. After an æon of agony, he spoke the never-to-be-forgotten words: "Of course you know, Mr. Farwell, that this is not really a sonata at all." Oh yes, I knew—or knew that I should set myself to know, and know why. With the songs it went better. I drew enough encouragement from his words to determine to begin musical studies in Boston in the Fall.

After spending the Summer at home in the West, I returned to Boston, where I now also met Mr. MacDowell, whose kindly



—Photo by A. F.

Among the Inspiring Scenes of the New Hampshire Mountains

looking dynamo doing the Allegretto of Brahms's Second Symphony, or a ponderous flywheel beating out the measures of Beethoven's Seventh. I remember whistling Raff's "Lenore" to the time of a great Corliss "triple-expansion" during an engine test, and finally bringing down upon myself the ire of an instructor who had searched fifteen minutes to locate the squeak in the machinery. I longed for the day when I could throw off the restraint of the absolute and inviolable laws which bound scientific deductions, and, unfettered and unrestrained, drive recklessly upon the roadways of the dawn in the phaeton-chariot of music. During the last two Summer vacations I studied harmony by myself, from Richter's awful and labyrinthine book.

One experience of these years should not be overlooked. Up to this time, music, a distant goddess, had been an abstraction, an emanation, issuing from the tones of the orchestra, or from those produced by some great artist, himself remote as Arcturus from the sphere of my own life. But now I was to find a *friend*, in whom the genius of music was incarnate, a man in whom music was a consuming and torrential passion.

Inspirational, unbridled, his musical utterances, in composition and performance—for he was a phenomenal pianist—were of a kind to whirl an impressionable nature to the rim of the universe, and beyond—to summon genii, and invoke visions of angels. I was no longer dependent, for such empyrean transportation, upon a great mysterious system of orchestras and concert halls, a world outside my daily life. As often as I wished, my friend would transport me to any or all of the seven heavens. The mysterious powers of music were transferred from the soul of the distant Goddess to the soul of *my friend*! Music, heretofore divine, and divine only, had become human. I beheld the primal creative impulse at its human source, un-governed, volcanic, it might be, but overwhelmingly real. Not Schubert, Beethoven only—distant spirits they were to me—might smite the strings. One's friend, oneself, mortal and profane, might presume to lay a hand upon the lyre. The effect of this revelation was indescribable. The earlier vision had been no delusion—here was the gleam again, unswervingly to be followed, for reasons both human and divine. And who was this strange man, and what part did Fate reserve for him? That is "another story," to be told, perhaps, some day.

At last one Spring day, in 1893, about fifty ghosts, myself among them, were graduated, from an entering class of three hundred and fifty flesh and blood boys. I had, during the last year of my course, completed what I supposed to be a sonata for

suggestion, together with that of Mr. Chadwick, set me in progressive paths of study. I reviewed harmony, and began counterpoint with Mr. Homer Norris, and made a belated beginning at the piano with Mr. Thomas P. Currier. The two happy years which followed—and perhaps too happy—were uneventful, except for the inward alternate hopes and despairs of the student. I showed my work to Mr. Chadwick from time to time for criticism, and occasionally on Sunday mornings, his receiving time, exposed it to the fire of Mr. MacDowell's devastating criticism. These visits to MacDowell are also never to be forgotten. I have never gone before an audience, even one of cowboys, Comanches or Bostonians, with more insidious qualms than those which preceded these occasions. MacDowell, while at heart the kindest of beings, was, when I saw him, always savage and breathless. I never knew at just what particular moment he would, critically speaking, carve out my heart. Restless, mobile, eager, nervous, omnivorous of notes, he seemed never to know a moment of repose. He expressed himself continuously, immediately, without reflection, without reserve. His very nature was expression. I have always been grateful for the slashings and lashings I received at his hands.

But now, after two years of music-study, the protecting hand of kindly fortune was to be removed for a time, and I must shift for myself. Still unequipped for any serious professional start along my chosen path, I determined to stay in the occidental Athens and carry the day one way or another.

[To be continued next week.]

MARY GARDEN RESIGNS; HAMMERSTEIN YIELDS.

[As MUSICAL AMERICA went to press it was announced that Mary Garden had resigned from the Manhattan Opera House, because of Oscar Hammerstein's expressed intention of presenting Lina Cavalieri, the Italian soprano, in the opera "Thaïs." Miss Garden declared that she had been responsible for the success of this opera and she did not purpose allowing another to rob her of the reputation she had won in it. Upon receiving the resignation Mr. Hammerstein made this statement to MUSICAL AMERICA: "I generally make two contracts with singers. One is written, the other is verbal. The latter is based upon mutual respect and loyalty. Miss Garden has ever been loyal and faithful to me. Our relations are of the most friendly character. This incident has caused her anguish. I deem it my duty to remove the cause."]



—Photo by A. F.

The Massachusetts Institute of Technology, Where "the Dynamos Buzzed Music"

establishment of national artistic, and especially of national musical, independence. Nor would it be profitable to set about it in formal and academic fashion. But, as a single drop of water may reflect clearly in miniature the whole visible universe, so it may be that the experience of one who has been caught up in—has been a part of—these evolutions, may in some complete way, in however miniature a fashion, reflect them and reveal their collective significance. Especially may this be so where the youth and awakening of that one, a striver for artistic ends, appears to have exactly coincided with the psychological moment (vague and unscientific term!) of the nation's musical awakening. The present narrative, however, would fail of its object, did it not strike its roots back into the days of enthusiastic ignorance, of blind acceptance of circumstances, of cheerful nescience. Only in the spectacle of the dawn scattering the darkness, do we appreciate the dawn. With this apology for

blind to the things of earth. I was lost—and I was saved.

Here was a startling and secret realization—but what to do about it? Nothing, I thought at last, but to proceed on schedule and await developments. I was going to Boston, and there I could look about and see what this miracle meant with relation to the world, upon which, somewhat to my surprise, I still found myself to be.

The institute was entered in due order, but the shrine of all knowledge for me was the old music hall, where, under Nikisch, that very year new to America, the symphony concerts were given. Saturday night always found me there as a "standee," and often Friday afternoon as well. There, weekly, was the vivifying Grail unveiled. Most musical educations begin early, and proceed in an orderly manner. Mine came late and all in a jumble. Still a babe at the breast, musically, I fed on the "Liebestod," the symphonies of Beethoven, Schubert and Haydn, the "Magic Fire" and

STEPHEN TOWNSEND'S BOSTON RECITAL

Large Orchestra Assists in Making
His Appearance a Notable
Musical Event

BOSTON, Jan. 18.—A concert of considerable significance took place in Jordan Hall on Thursday evening, when Stephen Townsend, baritone, of this city, assisted by Miss Laura Hawkins, pianist, and fifty members of the Symphony Orchestra, Gustave Strube conducting, presented a program of compositions for soloist and orchestra, mainly by Boston composers. Mr. Townsend displayed not only praiseworthy initiative and enterprise, but excellent judgment in preparing a list that contained no hint of parochialism. With a single exception the music performed would have proved very interesting to any intelligent audience in any city.

Chadwick's "Lochinvar," for baritone and orchestra, after Scott, is a straightforward work in the composer's earlier style, evidencing an ardent love of Scott's healthily romantic verses. It has pulse and swing. Possibly Mr. Chadwick would not now illustrate the episodes of the dance with so definite an allusion to the pipes and the fiddles. Yet this passage is well done, and is after all essentially a matter of taste. Certainly it did not subdue the glow of the vigorous music.

F. S. Converse's ballad for baritone and orchestra, "La Belle Dame sans Merci," after Keats, was given its first public performance in this city in March, 1906. It is later by a whole period of musical development than the "Lochinvar." Mr. Converse, especially in earlier days, was in intimate sympathy with the imaginings of Keats. It would require more than the inherent refinement of this composer's style to create enhancing music for the superlatively beautiful verse. Mr. Converse has authentic imagination. There is the suggestion of the knight's passion for the unreal fairy with the "wild, wild eyes" who spoke strange words and said that she loved him. There is atmosphere in the opening, and the climax, as the knight describes his fearsome vision, is dramatic and harmonically original. The work gained materially by being heard in a small hall.

The "Persian Song" by Arthur Foote was originally written for voice and piano, and was recently rearranged with orchestral accompaniment. The summoning of the opening verses, "Wake! for the Sun," etc., impresses. The same measures return effectively at the last verse, but this is not one



STEPHEN TOWNSEND

Boston's Distinguished Baritone, Who
Appeared in Recital Last Week.

of Mr. Foote's most characteristic compositions.

Music to Rossetti's "Song and Music," by Edward B. Hill, followed. This work had been completed by Mr. Hill in the Spring of 1907, but he only finished the orchestration a few weeks ago. I think that Mr. Hill has sensed with the utmost sympathy the fervor and the passion that underlie Rossetti's sensuous but reticent verses. By no means slavish in rhythm or periods, the music has free but close relationship to the metre of the lines and—an illuminating touch—the music does not reach its climax at a significant line of the text, but with a sudden sweep blazes up between the two verses. The harmonic background savors of the modern Frenchman.

Miss Hawkins played a fantasia for piano and orchestra by Perilhou, contemporaneous, of France, a composition with no ideas of its own, which chatters on interminably, which numbles some three phrases over and over. Scored well for piano, organ and orchestra, it makes a fine big noise. Miss Hawkins gave an excellent performance. Both she and Mr. Townsend were repeatedly recalled in the course of the evening. The prologue to "I Pagliacci" brought the concert to an end.

OLIN DOWNES.

With Chicago's Musicians

CHICAGO, Jan. 18.—One of the most artistic events of the season was the annual banquet tendered by Dr. F. Ziegfeld to the members of the Ziegfeld Club at the Auditorium last Saturday evening. Covers were laid for 150 guests. Speeches were made and a humorous diversion was presented in the German band, enlisting some

of the famous artists of the faculty, under the direction of William K. Ziegfeld.

Frederick Morley, the gifted young Australian pianist who has been educationally associated with Chicago for three years past, gave a delightful recital Monday evening in Music Hall. This is the third recital by Mr. Morley in Chicago, and each one has proved a surprising advance upon its predecessor in the matter of excellent performances, and it certainly entitles him to a rank high in the list of Chicago's noted pianists. The program contained Brahms's Variations and Fugue on a theme by Handel, three Chopin numbers, including five preludes, two etudes, a berceuse and Polonaise in A flat, Felix Browoski's Prelude in A Flat; a Staccato Etude by Sinigaglia; "Reverie" by Debussy, and Emil Sauer's "Etude in Octaves."

Jeanette Durno has been giving successful piano recitals during the past month in the larger cities in Indiana.

The centenary of Mendelssohn's birth will be commemorated by the Apollo Musical Club with a performance of "Elijah," on February 22, in Orchestra Hall.

Elaine De Sellem, the popular young operatic contralto, gave a recital last week in Grand Rapids, Mich.

Genevieve Clark Wilson, who appeared as the soloist with the Evanston Choral Club last Wednesday evening, shortly begins a week of festival work in Florida.

Mme. Birdice Blye, who has been giving piano recitals through Iowa, the remainder of the month is booked for leading cities in Kansas and Missouri, and will shortly be the soloist of the Schubert Club in Minneapolis.

Mme. Julie Rive King, the latest and most distinguished acquisition to Chicago's art circles, has been giving a series of piano recitals through the South under the direction of William L. Bush, of this city. At the Jefferson Theater in Birmingham, Ala., she played to over fifteen hundred people last Thursday.

Marie Schade, the Danish pianist, who recently came to America, will make her appearance in this city on the evening of Wednesday, January 20, at Music Hall, Fine Arts Building.

Peter C. Lutkin, director of the Northwestern Conservatory of Music at Evanston, directed a performance of "The Messiah" at Hull House Sunday afternoon. The soloists were Louise Burton, soprano; Mrs. Sarah S. Maxon, contralto; George A. Brewster, tenor, and Walter Stuits, basso.

Rose Lutiger Gannon, Chicago's oratorio contralto, gave a recital last evening at Peoria, Ill., and will sing with the St. Paul Club, St. Paul, Minn., in "The Messiah" on Thursday.

Mrs. Jessie Waters Northrup illustrated the vocal numbers of "Carmen" at Music Hall last Saturday morning. She was assisted by John B. Miller, tenor, Mrs. Field playing the accompaniments. Mrs. Northrup divides her time equally between the Chicago Musical College and a large class at her home in Racine, Wis.

Hugo Schussler returned home last week from a successful series of recitals in Southern cities.

The Music Teachers' Exchange of Chicago, which makes a specialty of supplying teachers for conservatories throughout this country and Canada, reports a heavy increase in applications during the past fortnight.

Max Oberndorfer, the distinguished Chicago pianist, played "Salomé" in Winnetka last Tuesday; next Wednesday he plays "Hänsel and Gretel" for the Sinai Temple; in Duluth he plays "Pelléas and Mélisande" and "Parsifal," and in St. Paul he will illustrate a lecture on modern music. His later dates include Dayton and Cincinnati, Ohio.

A testimonial concert was given to-day by Marie Edwards, pianist. The assisting artists were Mary G. Highsmith, the talented young soprano and instructor in the Chicago Musical College, and Florence Powers, reader.

Albert Boroff's second song recital was given at Cable Hall, Thursday, January 14.

The free organ recital of the Western Chapter of the American Guild of Organists took place January 14 at the First Congregational Church of Evanston, Ill. The organist was Grace McMurray and the assistant was Jerah D. Cole, baritone.

Agnes Lapham, the Chicago pianist, has just returned from a successful Western tour. She was greeted by large audiences wherever she appeared.

Glenn Hall will furnish the program of the musicale to be given by Mr. and Mrs. J. C. Schaeffer, of Evanston, on Monday evening, January 25.

Henrietta Weber, the pianist, was heard to-night in one of the faculty recitals of the Chicago Conservatory. The program consisted of Beethoven's Sonata Pathétique, Brahms's Ballade, two Songs Without

Words from Mendelssohn, "Carnaval Mignon of Schütt; Impromptu by Schubert; Strauss's Intermezzo; "The Wedding March" and "Dance of the Elves," by Mendelssohn-Liszt.

Another pupil of Frederick Bruegger's who is meeting with great success in this city, is Parvin Witte, the tenor, who is the soloist at St. Paul's Episcopal Church, and also an instructor in the Fine Arts Building.

The Chicago Conservatory announces another recital on Monday, January 28, at the Auditorium Hall. Mme. Woodside-Just will be the reader.

R. D.

CONCERT SINGER WHO
HAS SUCCEEDED IN
OPERATIC CAREER

MME. VON NIESSEN-STONE

A Well-known Lieder Singer Who Has
Sung Successfully in Opera

Mme. Matja Von Niessen-Stone, the contralto, now with the Metropolitan Opera Company, but who made her American debut in Mendelssohn Hall as a lieder singer, and a very successful one, has added one more triumph to her already long list.

Mme. Von Niessen-Stone appeared with the Metropolitan company in Philadelphia recently, singing the rôle of *Maddelena* in "Rigoletto," the other important parts being taken by Mme. Sembrich and Sig. Bonci. This was her debut in that city as an opera star, and that she was completely successful is attested by the favorable comment caused by both her singing and acting. These comments were unanimous in praising her voice, which is a rich and mellow contralto with good volume and a vibrant quality, and her acting, which was characterized by intelligence and materially aided by a graceful stage presence. The daily papers found Mme. Stone's singing and acting "highly praiseworthy and a satisfactory piece of work."

Mme. von Niessen-Stone, who is excellently equipped for a career on the operatic stage, is a German, who made an enviable reputation as a concert singer, but who bids fair to surpass it in her present and more dramatic work.

Richard Burmeister, the pianist, has been playing with good success in Berlin lately.

CLARA de RIGAUD

THE ART OF SINGING

A GREAT ARTIST'S OPINION

Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.

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Dear MUSICAL AMERICA:

I am still under the spell of Mary Garden's wondrous performance as *Mélisande*, in Debussy's "Pelléas and Mélisande," at the Manhattan Opera House. I remember nothing so chaste, so poetic, so idyllic, in many, many years. In this opera, Mary Garden rises to a height achieved by few, even of the greatest artists of world-wide renown, and that it appeals as strongly as it did to the audience goes far to show that the American public is able to appreciate a poem by a master, set to music by another master.

In "Thaïs," Mary Garden was seductive; in "Le Jongleur," wholly charming and winsome; in "Louise," she appeared somewhat self-conscious and out of her genre; but as *Mélisande* she revealed herself as possessing abilities that, I think, even her enthusiastic friends—and they are many—scarcely credited her with.

What she will do with *Salome* is yet to be seen—and heard; but the public evidently is sufficiently interested, for the house was sold out the moment the date of the performance was announced, although the prices had been doubled from the gallery to the parquet. The seats are already selling at a big premium, so that our good friend Oscar will have a \$25,000 house that night, while the speculators will probably make as much. And to think that poor Conried had to abandon "Salome" after one performance because some people thought it "improper," which reminds me of the celebrated lecture on "China" once delivered in London by the celebrated comedian Toole. "China," said he, "is divided into two parts, 'China proper' and 'China improper.' Of 'China proper' very little is known. Of 'China improper,' the less you know the better."

While Hammerstein, relieved from worry about the mortgage on his Philadelphia opera house, which has been given him, and which should have been fixed up long ago without friction—is finding time to give interviews and write articles for the papers—in one of which, by the bye, he asserts that poverty, the mad house and untimely death have been the reward of operatic management in the past—he is not losing a trick, for the announcement of the success in Paris of Maeterlinck's "Monna Vanna," with the music by Henri Fevrier, was followed by the announcement that the rights for the opera had been secured by Mr. Hammerstein's representative.

And this, in turn, has been followed by another extraordinary announcement by Mr. Hammerstein himself, in which he proposes to give a season of grand opera, following his regular season and preceding his regular season, at popular prices, evidently banking on the fact that New York is a Summer resort for out-of-town people

who cannot hear good opera in their own cities.

The news will be welcome to the singers, members of the chorus and orchestra, scene painters, scene shifters, and all those who have hitherto had to exist for a year on a season of four months' work, while the management were compelled with regard to chorus, particularly, to practically train a new one every season.

While Hammerstein is showing, with all his cares and worries, that he is a master mind, the management at the Metropolitan seem to have reached their limit with a revival of "The Marriage of Figaro," and a strenuous endeavor to get their business affairs on something like a decent financial basis. However, the production of "Die verkaufte Braut" may win the success Andreas Dippel anticipates.

Meanwhile, the former manager, Heinrich Conried, having somewhat recovered his health in Germany, has sent to this country a statement to the effect that he entirely repudiates the charges of mismanagement and recklessness brought against him by the present incumbents of his former position; that he intends to come over here, fight and show that if there is any trouble at the Metropolitan, it is not due to any lapses on his part.

For one thing, however, let us be grateful to the managers of the Metropolitan, namely for their announcement that there are to be no encores during the performance. The habit of the Italian enthusiasts in the gallery of cheering on their compatriots and refusing to permit the opera to continue till some particularly popular melody had been sung over again, has been a distress to music-lovers for a long time. The announcement, therefore, that there will be no more encores will be gratefully received.

I was sorry to hear of the serious sickness of Erik Schmedes, the German tenor, who, while possessing a noble presence and histrionic ability of the highest order, is so vocally deficient as to have gravely impaired the performance of Wagnerian operas in which he appeared.

However, Schmedes did one good thing. He enabled my friend "Chawles," of the "400," to get off a joke.

Chawles met me in the lobby, and apropos of Schmedes, and the unfortunate tremolo which spoils his singing, said:

"Schmedes may think he is a 'warbler,' but I think he is only a 'wobbler'!"

And Chawles was so delighted with his wit that he went off to tell it to Miss Minnie Veal, of Chicago, to whom he is just now paying attention.

Tucked away in an interview with Emma Eames, published in one of the daily papers, I noticed something which it may be well for young aspirants for operatic honors to carefully digest.

Mme. Eames said that while she had always liked good times, good company, good living, she had never had any. Her work had been too exacting—she had been forced to sacrifice everything to it. When she was not working, she had to rest.

It is a terrible cry—this cry of one of the greatest and grandest of prima donnas this country has ever produced. It lets a flood of light upon the real life of a prima donna. It shows the self-denial as well as labor imposed upon a woman who would rise to the highest plane of her profession. It is a needed lesson to those young women who think because they have an agreeable presence, a nice voice and some slight knowledge of music, that all they have to do is to take a few terms at a conservatory or with a teacher, to win fame and flowers, position and money.

I attended the recital of young Mr. Spalding, the violinist, at Carnegie Hall last Saturday afternoon, and was impressed with the truth of the judgment

made by the musician whom I quoted a couple of weeks ago, with regard to him—namely, that it would take ten years to determine the full size of his artistic stature.

Mr. Spalding has developed a purity of tone that is remarkable. His bowing is worthy of an artist of far greater experience. His intellectual powers are unquestioned. His modesty of attitude grateful, especially to those who dislike charlatanism even in men and women of talent. He is unquestionably an idealist. But he has to acquire that power to move which can only come when you have been first moved yourself.

Will he develop it? Let us hope so, for if he can he will be, as has already been prophesied of him, one of the great personalities of the musical world, as well as one of its greatest artists.

The effort of the Mayor to regulate the character of Sunday concerts by the aid of the police led to an exceedingly humorous situation last Sunday night at the concert given at the Manhattan Opera House for the benefit of the sufferers by the Sicilian earthquake. Police Captain O'Brien of the West Thirty-seventh street station was in the front of the house. He obtained a program.

His eye lit on selection No. 14, which was "The Dance of the Hours."

"What do you think of that?" said he. "The idea of trying to pull off a dance right under my nose, on Sunday night!" Then he rushed into the lobby.

"Where's Oscar, or Arthur, or any of the Hammersteins?" he asked of William Guard, the press representative.

"Who are you?" asked Mr. Guard.

"I'm the captain of this precinct, I want you to know, and you've got a dance down on the program. You can't pull it off, sir. You've got to cut it right out," shouted the doughty O'Brien, as he twirled his mustache.

Gently, kindly and tenderly, Mr. Guard placed his hand on the officer's shoulder, and said:

"The dance is a piece of music, which will be performed by musicians on violins and other musical instruments."

"Oh!" said the Captain. And fled.

Pray is this any more ridiculous than when they had the manager of the Metropolitan up for a performance of the "Stabat Mater" on Sunday night?

Sensible, liberal-minded people are agreed that there should be some regulation of performances on Sunday night, and that it is a farce to give a vaudeville show and call it "a sacred concert," but sensible people are also agreed that if there is anything which can bring the law into contempt it is any attempt to enforce it by means of policemen who have not received a musical education—or, for that matter, very much education, anyhow!

The death of Apollinie Maretzek, who died on Sunday night at Huguenot, Staten Island, at the advanced age of ninety years, recalls an opera singer who was very popular prior to the American appearance of Jenny Lind. Mme. Maretzek was before her marriage Apollinie Bertucca. In 1851 she married Max Maretzek, who was at one time a pianist, and later became an impresario, and who opened the old Academy of Music in this city, and later ran several seasons of Italian opera in the days of Jay Gould in what is now the Grand Opera House. Maretzek, also, you know, gave opera at Castle Garden and Niblo's Garden.

Mme. Maretzek was the manager's prima donna in 1848, and was one of the first singers to appear in the Astor Place Opera House. Her death recalls that of her husband in 1897. Dear, genial old Max—typical impresario of his day; always full of hope and good cheer; always in full sympathy with the artists and always with never a dollar in his pocket!

Beloved by everybody, and barely able

to make a living; kind to everybody, and if he had any money, the first case of distress drew it from him. Shall I ever forget the benefit given him at the Metropolitan Opera House, when he appeared before the public for the last time, with tears in his eyes, to return thanks in a neat little speech for all the kind and liberal support that had been given his various enterprises.

The orchestra was led by the veteran, Dr. Leopold Damrosch, father of Frank and Walter Damrosch. The house was crowded. The appearance of the old white-haired impresario, surrounded by all the artists, at the close of the concert, was a signal for a great demonstration—one of those outbursts of popular good-will which go down with a man to the grave, and soften and lighten his last years.

Our good old friend, Musin, the Belgian violinist, who you remember made so many successful concert tournées in this country, has finally decided to locate in New York, open a school and possibly develop it on a large scale. He has taken up his residence here.

Musin differs from most great musicians, and especially from most violinists, in being able to talk just as well about the violin as he plays it, and as he is a man of not only large experience but considerable literary ability, he is enabled to put things before his pupils, and indeed, before the public, as few others could attempt.

This he showed in a remarkably interesting lecture on the violin which, illustrated by stereopticon views and by playing of his own, he gave some time ago in New York, and has since given in Atlanta and other cities in the South. He does not merely lecture on the violin, but talks so entertainingly, in so interesting a way, illustrates his conversation with so much profound knowledge, philosophy, interesting stories and anecdotes, that it may be safely said that his particular form of presenting the story of the violin, and all it means to music, is unique and sure to be accepted everywhere with enthusiasm.

His addition to the ranks of our teachers is a distinct gain to the cause of musical knowledge and culture in this country.

I got a letter the other day from another dear old friend—Paola La Villa—whom many will remember years ago. La Villa had established a splendid connection in San Francisco, and was very successful there, but lost everything in the earthquake and moved to Kansas City, where he now is. He is seeking a professorship in some prominent institution.

The head of any conservatory or college of standing, who needs a man of great experience as a vocal teacher and who certainly deserves to be well taken care of, can communicate with Mr. La Villa at his address, No. 302 West Fourteenth street, Kansas City, Mo.

Tina Lerner is not only a fine and successful pianist, but a very pretty woman. It is quite natural, therefore, that she should be already involved in a number of love affairs, and so give plenty of opportunity to the special writers on the daily press.

The last story about her is to the effect that she was very, very sorrowful, and so played "The Melody of the Doves." This brought her together again with a sweetheart of hers, who happened to be in another room in the hotel and heard the melody, and so found her again.

As the Italians say: "Se non e vero e ben trovato!"

Whether the story is true or not, I understand the latest rumor about the sweet little lady is to the effect that she is engaged to Louis Bachner, of Boston, a young musician and a pianist of distinct ability and very charming personality.

May they be happy is the wish of your

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SOUTHERN FESTIVAL PROGRAM ANNOUNCED

Arthur L. Manchester Makes Public the Plans and Soloists for This Season

SPARTANBURG, S. C., Jan. 17.—Arthur L. Manchester, the director of music in Converse College, and also the director of the South Atlantic States Music Festivals, has announced the dates of the concerts for this coming festival, and the organizations and soloists engaged.

The concerts will be given on April 21, 22 and 23, with a special concert, complimentary to the holders of season tickets, on April 20. The works to be sung will include Tchaikowsky's opera, "Eugen Onegin," Haydn's oratorio, "The Creation," and a cantata for women's voices, "The Sirens," by W. W. Gilchrist. The chorus will number 250 voices.

Two orchestras have been engaged, the Dresden Philharmonic Orchestra and the New York Symphony Orchestra. The latter has appeared at these festivals for four consecutive seasons. The soloists will be Corinne Rider-Kelsey, soprano; Jeanne Jomelli, soprano; Nevada Van der Veer, contralto; Olive Fremstad, soprano; Reed Miller, tenor; Gustav Holmquist, bass, and others.

Including the complimentary concert, there will be six concerts in the series, continuing four days. The festival was founded in 1894, and has grown steadily in favor and patronage until, at the fourteenth festival, the rebuilt auditorium, seating 2,500 people, was filled at both afternoon and evening concerts. The indications are that at the coming festival this large capacity will be taxed to its uttermost.

Concerts in Springfield, Mass.

SPRINGFIELD, MASS., Jan. 18.—The second concert given in this city by the Boston Symphony Orchestra brought a record-breaking audience which filled every seat and most of the available standing room. A memorable performance was given of Beethoven's fifth symphony and two Wagner excerpts, "Waldweben" and the prelude to "Die Meistersinger." Ossip Gabrilowitsch gave a masterly interpretation of the Tchaikowsky concerto.

The following evening Albert Spalding, violinist, with the assistance of Alfredo Oswald, pianist, gave an interesting recital at the Court Square Theater. Mr. Spalding left a most favorable impression by his artistic sincerity and great talent.

On the same evening the Margulies Trio gave a recital in the Smith College course at Northampton. As was usual, this meritorious organization aroused enthusiasm by its interesting program and effective playing. G. F. C.

T. B. Boyer Returns to Cedar Rapids

CEDAR RAPIDS, IA., Jan. 17.—T. B. Boyer, the well-known compiler and arranger of band music, whose home is in this city, has returned from Philadelphia, where his musical and historical drama, "Philadelphia," was presented during Founders' Week.

Mr. Boyer, who is considered by many to be the most proficient arranger of band music in this country, was formerly leader of the Fiftieth Iowa Volunteer Infantry Band, during the Civil War, and has a long record of work efficiently done, including conducting as well as composing and arranging. He is well known in the West, and the fact of his being chosen for the monumental task of arranging all of the music for this historic drama has made him famous among bandmasters and compilers in the East.

Lhévinne in Duluth

DULUTH, MINN., Jan. 16.—Josef Lhévinne, the Russian pianist, appeared here recently in recital, and won an ovation.

The Matinée Musical Club gave a program of organ music on January 11. The players were Isabel Pearson and Mrs. W. S. Wingate. Gladys Reynolds sang two solos, and a chorus of women's voices

under the direction of Horace W. Reyner gave Gounod's "Nazareth." The accompanists were Mrs. Stephenson and Miss Morton.

The last meeting of the Cecilian Club was devoted to a study of one of the Brahms symphonies. Josephine Carey, who had charge of the program, was assisted by Miss Lynn, and by Miss Hyland, who sang several Brahms and Franz songs.

Mme. Cumming's Work in Brooklyn

Mme. Shanna Cumming, the soprano of "Messiah" fame, is doing active work in Brooklyn this season. Her plan to give lectures on the Friday afternoons preceding the performances of grand opera by the Metropolitan company in Brooklyn, at which she will discuss the opera announced, has engaged the attention of a large number of music-lovers, including all of her Metropolitan students. Mme. Cumming is also forming a school of singing, the purpose of which will be to give students a thorough training not only in music, but to offer courses in the languages, dramatic action and other subjects which are usually neglected by aspirants in their preparation for the concert and operatic stage.

Carl Fiqué's Third Brooklyn Lecture

A large and interested audience greeted Mr. Carl Fiqué when he gave his third in the series of six lecture-recitals on "Important Chapters in Musical History." The subject of this lecture, which was given in the Music Hall of the Academy, Brooklyn, January 18, was Wagner's "Siegfried." Mr. Fiqué prefaced his lecture by calling attention to the facts that in "Siegfried" there is no chorus, only two characters appearing on the stage at any one time, and that no woman appears until the last act. His lectures are extremely interesting and instructive. E. G. D.

Jan Hamburg to Marry Pupil

Mrs. J. T. McMillan, of St. Paul, who went abroad several months ago with her daughter, Lotta McMillan, that the latter might study the violin with Jan Hamburg, of London, arrived in New York Monday, accompanied by her daughter, on the steamer Minnehaha. Mrs. McMillan said that during their visit to London her daughter, who is seventeen years old, became engaged to Mr. Hamburg, who will arrive here within a few weeks. The wedding will take place at the McMillan home in St. Paul within a month.

Mrs. Severn's Pupil Scores Success

Mabel H. Armstrong, a pupil of Mrs. Edmund Severn, gave a recital at the studio of her teacher and scored a brilliant success. She has a dramatic voice of wide range, an attractive personality and temperamental gifts which give promise of an artistic career. There were many friends of the young singer present, and her debut was a decided success. Miss Armstrong was assisted by Mae Duggan, another pupil of Mrs. Severn, and two violinists, Hazel Card and Leo Taaffe, both pupils of Mr. Severn.

Edith Castle's Plans

BOSTON, Jan. 18.—Edith Castle, the contralto who has been so successful in her public appearances this season, will sing in a number of private musicales in and around Boston, and on February 3 is to sing the contralto part in a production of "Elijah" by the Chelsea (Mass.) Choral Society. She will give a recital in Rochester, N. H., February 10, and will also give an entire program in Stanstead, Can., February 11. D. L. L.

Mme. Eames to Tour America

Henry Wolfsohn, who is managing the concert appearances of Mme. Emma Eames in this country, announces that she will tour America, beginning in Boston, on February 20, and ending in Saginaw, Mich., in the middle of May. Harry C. Whittemore will be the accompanist on the tour.

Mischa Elman will give his next New York recital in Carnegie Hall on January 28.

CAREFUL MUSICIANS AMASS SNUG FORTUNES

Many Followers of the "Divine Art" Leave Tidy Sums—Some Statistics

A London, Eng., paper, aroused by the reports that Pablo Sarasate, the Spanish violinist, left, at his death, a fortune of \$500,000, remarks that it is not as unusual as one supposes for musicians to die possessed of tidy fortunes. In support of its contention, it quotes the following statistics, all English, of course; they might be more than matched in America.

"The estate of Signor Folli, who died in October, 1899, was valued at \$8,450; Thomas German Reed, who died at the age of 70 years, \$10,250; Mme. Goldschmidt (Jenny Lind), who died in 1888, \$203,150; Lewis Thomas, bass singer, who died in 1897, \$327,220; Ernesto Nicolini (Dinard), who died in 1898, \$202,800; Frederick Burgess of Moore & Burgess's Minstrels, who died at the age of 67 years, \$54,470; Richard Corney Grain, who died in 1895, \$94,750; Carlo Alfredo Piatti, violoncellist, who died at the age of 78 years, \$83,160; Sir Arthur Sullivan, who died in 1901, \$273,135; Sir John Stainer, whose death occurred also in 1901, \$173,720, and Richard D'Oyly Carte, who died in April, 1901, at the age of 56 years, \$1,204,085."

Boston Pianist's Busy Season

BOSTON, Jan. 18.—John Crogan Manning, the Boston pianist, has been having a successful season in his teaching at his studios in Symphony Chambers, and has also played a number of important engagements. Among these may be mentioned a recital at Swarthmore College, Swarthmore, Pa., in October, which was a return engagement for Mr. Manning.

Another of Mr. Manning's engagements was a recital before the Delta Sigma Fraternity of Brown University in Providence. Mr. Manning has some important engagements booked for the balance of the season, and will begin his annual European trip in May. During the early Summer he will play in London and Paris. D. L. L.

San Francisco Club Program

SAN FRANCISCO, CAL., Jan. 16.—The San Francisco Musical Club gave a miscellaneous program on Thursday morning, January 7, at which the following members appeared: Mrs. Paul Freygang, Frederick Zech, Mrs. William Ritter, Mrs. Harry Cowell, Mrs. Sidney Liebes, Mrs. Cecil Mark, Elna Miller, Blanche Lewis and the Ladies' Chorus. The program contained compositions by Zech, Beethoven, Chamade, Holmes, Bizet, Bargiel, Chadwick, Chopin, Schubert-Liszt, Henselt, MacDowell and Schumann.

Susan Metcalfe Sings in Providence

PROVIDENCE, R. I., Jan. 18.—The third concert in the Students' Course of the Providence Musical Association was given on January 15, in Memorial Hall. For this Susan Metcalfe attracted a good sized audience to hear her beautiful singing of an excellent program. She is splendidly equipped for a recital singer. She was fortunate in having with her, at the piano, Mme. Avis Bliven Charbonnel. The program contained a group of old songs, several of Schubert and Schumann, and a group of modern compositions.

Dillingham's Report on the Metropolitan

Charles Dillingham, who, as already told in MUSICAL AMERICA, was engaged to ascertain why the Metropolitan Opera House has not been making the profit expected by those behind it, has completed his investigation and handed in his report to the committee, consisting of Henry Rogers Winthrop, Clarence H. Mackay and Robert Goelet, appointed by the directors to inquire into matters. This concludes Mr. Dillingham's work in connection with the opera house.

The second of the series of six concerts given by the St. Francis Musical Art Society, San Francisco, was the recital by

Mme. Gadske on Thursday evening of last week, when she sang a specially arranged program. Many prominent artists have been engaged for remaining concerts of this season, among them being Mme. Frieda Langendorff, David Bispham, Ossip Gabrilowitsch and Mischa Elman.

Compositions Dedicated to Von Dameck

Hjalmar von Dameck, the violinist, who besides teaching at the New York College of Music has a large class of pupils at his residence studio, No. 1377 Lexington avenue, New York, has been signally honored by four composers who have recently dedicated violin and piano pieces to him. The compositions are Hermann Spielter's "Indian Summer," Marta Nieh's Nocturne, Eduard Herrmann's Scherzo in E Major and a Nocturne by the noted priest-composer, Dr. P. Hartmann. Mr. von Dameck will give his annual chamber music concert in Mendelssohn Hall late this season.



Richard Weinacht

Richard Weinacht, for five terms president of the Arion Society of New York, and well-known to members of German singing societies throughout the East, died of apoplexy last Saturday night. Mr. Weinacht was born in Germany eighty-six years ago and came to America in 1860, starting his career in Washington, D. C., as a teacher. Later he came to New York, and became a member of the Arion Society in 1875 and was elected its president in 1895. He was re-elected in 1897, 1899, 1901 and 1904.

Among the societies which took part in his funeral services were the German Liederkreis, the United Singers, the Beethoven Männerchor, the Eichenkranz, the Arion of Newark, the Arion of Brooklyn, the Mainzer Carneval, the Heinebund, the New York Turn Verein, the Badischer Volksfest Verein, the Pümmelskopp, the New York Saengerbunde, the Franz Schubert Männerchor, the Washington Saengerbund, the Orpheus of Buffalo, the Orpheus of Boston and German Pilgrim Lodge, F. and A. M.

Louis Etienne Ernest Rey

TOULON, Jan. 15.—Louis Etienne Ernest Rey, better known under the nom de plume of Reyer, a musical composer of note, died here to-day.

Reyer was born at Marseilles in 1823. His first claim for consideration as a composer was in 1850, when "Le Selam," a symphony based upon a poem by Theophile Gautier, was produced at the Théâtre Italien, Paris. This was indifferently received. Four years later his opera "Meister Wolfram" was brought out at the Lyrique 'lheatre, Paris, and through it his fame was definitely established.

Among Reyer's best known works are "La Statue," "Erestrate," "Sigurd" and "Salambo," produced at the Paris Opera, the Opéra Comique and the Theatre de la Monnaie, Brussels.

Millie Belle Burton

Millie Belle Burton, organist of the Congregational Church, Bridgeport, Conn., died on Sunday morning, January 10. She was twenty-three years of age. Besides being organist of the Congregational Church, she was an accomplished pianist.

Lucas John Marks

Lucas John Marks, well known in musical circles in Brooklyn, died last week of pneumonia at his home, No. 303 Quincy street, Brooklyn.

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NEW TENOR COMES TO JOIN METROPOLITAN CO.

Karl Jörn and Berta Morena Arrive for
New York Season—Former to Make
Début in "Meistersinger"

Another tenor for the Metropolitan Opera House, Karl Jörn, from the Royal Opera House in Berlin, arrived in New York on Thursday of last week on the steamship *Prince Friedrich Wilhelm*. With him was Berta Morena, the Munich soprano, who is returning for her second season at the Metropolitan. Mr. Jörn, who sings in German, Italian and French, is a newcomer. He was muffled in a fur coat, and looked as if he was not very much pleased over his first sample of New York weather.

"I will make my début in 'Die Meistersinger,' as *Walter von Stolzing*," said he. "I also will sing in 'Lohengrin,' 'Siegfried,' 'Tannhäuser,' 'Die Walküre,' 'Manon,' which I shall sing in French, and several Italian operas. I am cast for the tenor rôle in the first performance here of 'Die verkaufte Braut.' I have been studying English during the last year, and I hope to have an opportunity to sing in that language."

Mr. Jörn is thirty-four years old, and has been singing since he was eighteen. He sang at Covent Garden for three seasons. The intendant of the Berlin theaters has given him leave of absence to come here.

Miss Morena has been singing at the Royal Opera in Munich. She will sing first this season as *Elisabeth*, in "Tannhäuser," and she will also be heard in "Die Walküre," "Siegfried" and "Fidelio" and in the first performance here of "La Dame di Picche."

BEETHOVEN CYCLE AGAIN

New York Symphony Orchestra Will Repeat
Successful Series of Last Year

The directors of the New York Symphony Society announce that, owing to the great success attending the programs of the Beethoven Cycle of last year and the appreciation of the public, which was so generously shown in the size of the audiences, the orchestra will again give a series of Beethoven programs in which the symphonies will be presented in chronological order, and the most important works, some of which were omitted in the previous series, given a hearing. The Ninth Symphony will be performed as a part of the last concert.

The program of the first concert includes the First Symphony, the song and aria "Ah! perfidio," the trio for flute, bassoon and clarinet, and the Second Symphony. Mme. Jomelli will be the soloist, and Messrs. Barrere, Mesnard and Damrosch will play the trio. The second program will contain the "Eroica" Symphony, three sacred songs, the violin romance in G, and the three overtures to "Fidelio." David Mannes will be the violinist; the singer will be announced later.

Maeterlinck's wife, Georgette Leblanc, has been singing *Thais* in Montpelier, France.

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Adela Verne Wins New Triumphs



ADELA VERNE

A New Photograph of the Charming English Pianist Who Made a Profound Impression by Her Performance as Soloist with the St. Louis Symphony Orchestra

Adela Verne, the pianist who is now duplicating throughout the country the very favorable impression she made during her first American appearances on the Pacific Coast several seasons ago, had a royal reception in St. Louis, where she appeared recently as soloist with Max Zach's splendid orchestra. One critic on the *Globe Democrat* said:

"She was clearly much in love with her work last night and it may be surmised that she has never played better. Her chief performance was of Saint-Saëns's Concerto in G Minor, a work in which she appeared to constantly increasing good purpose. The final movement, with its almost dizzying rapidity of tempo, was mastered with fluency and joyous ease." Equally commendatory comments were made by other critics, the *Post-Dispatch* stating: "Her work was characterized by a power almost masculine in its meeting of this composition's demand for forceful emotionalism, there was at the same time a certain delicacy of treatment delightful in finish, and at every moment in the changing phases of its three movements the truth of thorough mastery and the sincerest love of her chosen instrument was in evidence."

Carl Weis's new opera, "Die Zwillinge," based on Shakespeare's "Twelfth Night," has just been staged at the Berlin Komische Oper.

YORK, PA., CHORUS PLANS ITS SPRING FESTIVAL

Oratorio Society Will Also Celebrate
Centenary of Mendelssohn's
Birth

YORK, PA., Jan. 18.—At a meeting of the board of governors of the York Oratorio Society plans were perfected for a Mendelssohn centenary rendition, Tuesday, February 2, and a Spring festival, Tuesday and Wednesday, April 20 and 21. The former program will consist of a lecture on the composer's life, selection by the society's chorus, and vocal and piano solos by well-known artists.

The festival features will be so arranged that it is probable that the Baltimore and York societies will jointly render Saint-Saëns's great opera, "Samson and Delilah," in concert form, in the two cities. At the opening performance the chorus will sing Mendelssohn's "Walpurgis Night," and several other selections. At the matinee of the second day's festival the Boston Festival Orchestra will give a symphony concert. The singing of "Samson and Delilah" will terminate the festival. The soloists will include Grace Bonner Williams, of Boston, soprano; Florence Mulford, contralto; George Hamlin, tenor; Gwilym Miles, baritone.

The Schubert choir will give its mid-Winter concert on Thursday evening, January 21. The soloists will be Florence Hinkle, soprano, and Hans Kronold, cellist.

W. H. R.

TEXAS FESTIVAL PLANNED

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HOUSTON, TEX., Jan. 15.—The chorus of the Houston Festival Association, 250 voices, is busily engaged in rehearsing Massenet's "Eve" and Gade's "Spring's Message" for production at the Spring festival in March. There will be three concerts, on March 9, 10 and 11, by the chorus and soloists, assisted by the Chicago Symphony Orchestra, Alfred Rosenbecker, conductor.

The director will be J. A. Jahn, formerly the director of the Los Angeles Choral Society. The president of the Festival Association is John Charles Harris, a prominent banker of Houston.

Henry Balfour, tenor, and director of the music of the First Presbyterian Church, has resigned his position and removed to New York, having accepted a very flattering offer.



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CINCINNATI MUSIC SCHOOLS ARE ACTIVE

**Many Faculty and Students' Recitals
Are Given—Elgar Symphony
Played to Small Audience**

CINCINNATI, Jan. 18.—Wednesday evening witnessed the second and perhaps the last Symphony Concert of the present season in Cincinnati when Walter Damrosch and his New York Symphony Orchestra gave an excellent performance in Music Hall. Unfortunately the weather was most disagreeable and notwithstanding a delightful program, including Elgar's new symphony and several popular Wagnerian selections, the audience was not large.

January 28 Signor Lino Mattioli, of the College of Music Faculty, will present his advanced students at the Odeon. Those who will take part are Norma Hark, soprano, whose career seems particularly promising; Mrs. Mary G. Peyton, Edna Weiber, George Keller and Emerson Williams. The advanced pupils of Albino Gorno, of the College Faculty, will be heard in a program containing several ensemble arrangements by Signor Gorno. January 26 an organ recital will be given by a pupil of Lillian Arkell Rixford, of the College of Music, assisted by Herman L. Gantvoort, baritone. Those who will take part in the program are: Emma A. Richardson, Marie Koehnken, George Moore, Florence Crawford, Helen Graham, Marion Pratt, Charles Young and W. Andrew McNeillis.

Edwin Glover has inaugurated a series of Sunday evening organ recitals in the Mt. Auburn Presbyterian Church. Mr. Glover's program last Sunday night included overture and "Angel's Farewell," from "The Dream of Gerontius," the "Salm D'Amour" and Elgar's March, "Pomp and Circumstance."

Philip Werthner, pianist, and Mrs. Werthner, who is one of our foremost Cincinnati sopranos, will give a series of joint recitals at their studio in Kemper Lane beginning January 23. Mrs. Werthner will sing an aria and a group of songs and Mr. Werthner will offer a sonata and group of piano pieces at each recital. At the first he will play the Grieg sonata; at the second the one in G minor by Schumann and at the third the "Keltic" sonata of MacDowell. Each concert will also present an advanced pupil of Mr. Werthner, this distinction falling to Helen Heister and Jessie Wilkerson at the first concert,

when they will play the D minor concerto of Mendelssohn. At the second Mrs. William Walker Smith will play the romance and variations of Grieg for two pianos, assisted by Mr. Werthner, and at the third Clara Fuschard will play.

Friday evening, January 15, Signor Tirindelli presented his Conservatory String Orchestra, with soloists. The program opened with Haydn's beautiful symphony in D major, which was given very creditably. Mary Fletcher Gray sang the "Balcony Scene" from "Lohengrin"; Gertrude Isidor and Marie Higgins gave Correlli's "Brandenburg" sonata for violin and piano; Gladys Shailer played the Chopin concerto for piano and orchestra in F minor (Signor Tirindelli's orchestration); Florence Anna Teal sang from Mozart's "Nozze di Figaro," the recitative "E Susanna non vien" and the aria "Dove Sono." The program was concluded with Viotti's concerto No. 22, in A minor, for violin and orchestra, by Gertrude Isidor, one of Signor Tirindelli's most talented pupils, a little Miss only eleven years of age, whose technique is truly wonderful and who displays other qualities remarkable in a child.

Two evenings of chamber music are announced in Conservatory Hall, when the complete series of Beethoven's five sonatas for piano and cello will be performed by Theodor Bohlmann, pianist, and Julius Sturm, cellist. The date of the first evening, when the first three sonatas will be given, has been fixed for Monday, January 18. January 22, the Conservatory Chorus, under the direction of Harold Becket Gibbs, will give "King Rene's Daughter," by Henry Smart.

Cincinnati are interested in reports from Berlin of the splendid success of Marcus Kellermann, baritone, who left Cincinnati last summer to begin a seven years' contract with the Berlin Royal Opera Company. Mr. Kellermann has been singing in "Salome," "Sampson and Delilah," "Meis-singer," "Iphigenia in Aulis" and, in February, will sing in "Elektra." F. E. E.

Birmingham, Ala., is to have a music festival the first week in May. The festival is to cover three days and embrace six performances, five concerts and one entertainment complimentary to the school children of Birmingham. A chorus director has been selected to organize and train the local singers who will take part in the festival.

Mme. Jeanne Jomelli was the soloist with the Louisville, Ky., Symphony Orchestra on January 15 and 17. Charles Gilbert Spross was assisting artist. Mrs. J. E. Whitney, a local pianist, and Louise Hollis, a pupil of Joseffy, played the piano parts with the orchestra at both concerts.

SPALDING GIVES HIS FIRST N. Y. RECITAL

Young Violinist Turns Over Proceeds to Fund for Earthquake Sufferers

Albert Spalding gave his first New York recital on Saturday afternoon, January 16, at Carnegie Hall, assisted by Alfredo Oswald, pianist. The receipts of this concert were given to the Italian earthquake sufferers. This program is nearly the same as that given at the Boston recital, already reviewed in this paper, and is as follows:

Kreutzer Sonata (Beethoven), Mr. Spalding; Chaconne (Bach), Mr. Spalding; Fantasia and Fugue (Mozart), Mr. Oswald; Menuet, Gavotte and Gigue, from the Concert-Sonata (Francesco Veracini, 1685-1750), Mr. Spalding; "Il Neige" (Oswald) and Hungarian Rhapsody No. 6 (Liszt), Mr. Oswald; "Garten-meldie" (Schumann), "Am Springbrunnen" (Schumann), Romance in F (Beethoven), "Study in Thirds" (Lefort), Mr. Spalding.

Mr. Spalding continues to make the same favorable impression that he created in earlier performances with orchestras in this city, and shows himself to be a violinist of excellent qualities. Those who are inclined to point out the ordinary defects of youth, are still willing to give praise to his talents, which are unquestionably of a high order. The quiet dignity of his performance is noted with pleasure as a favorable sign in his development towards becoming a true artist. That he stands upon the rock bottom of his artistic abilities, and seeks to add nothing thereto by the tricks of the virtuoso, is an indication of his future importance. Mr. Oswald also aroused favorable comment by the virile character of his performance. The *World* comments as follows:

If the interpretation lacked at times something of convincing breadth and authority, it possessed the qualities of artistic dignity and repose, while the refreshing absence of sentimentality and the buoyant spirit which characterized the playing of both artists showed intelligent appreciation of the best classical tradition. With the technical rendering, with the qualification made above, little fault could be found. The lovely andante especially was played with sympathy, grace and elegance. Mr. Oswald, who to an ample technique united a well-defined musical temperament and artistic appreciation, was heard to excellent advantage in a fantasia and fugue by Mozart, "Il Neige," a composition of his own, and Liszt's Hungarian Rhapsody No. 6.

The *Times* thus:

Mr. Spalding did not materially change the impression he made by his playing Saint-Saens's concert with the orchestra. He is a young man of musical gifts, unquestionably, and of sincere artistic aims; but he again showed, as he did before, that his is not a glowing musical temperament, nor does his playing ever reach any great emotional heights or depths. His tone sounded better than it did in his previous performance, especially in lighter passages. Mr. Spalding is still young, and a greater experience will give him qualities, both technical and emotional, that he is still deficient in. But it is a pleasure to see so unpretending a young artist, one who presents himself with so much dignity and artistic seriousness. They speak of a future that he should be able to make for himself. Mr. Oswald played well in the Kreutzer Sonata, which requires a pianist of no mean order.

The *Evening Post* said:

The audience had the double satisfaction of contributing to a good cause and listening to some

exceptionally fine violin playing—playing which showed a thorough mastery of a variety of styles from Bach and Beethoven to Schumann and Mendelssohn.

HONOR MRS. LOEB'S MEMORY

Faculty and Students of Institute of Musical Art Give Concert

Members of the faculty and students of the Institute of Musical Art gave an invitation concert at Mendelssohn Hall last Saturday evening in honor of the birthday of Mrs. Betty Loeb, in whose memory the institute was endowed by her son, James Loeb.

The Mendelssohn centenary was also observed by the performance of the following program of his works:

"Con Moto Maestoso," from the A Major Sonate for Organ, Opus 65-3, Gaston M. Dethier; "Lift Thine Eyes," trio for women's voices from "Elijah," Choral Class of the Institute; Quintet, Bb Major, Opus 87, Kneisel Quartet, assisted by Josef Kovarik; Four Duets, Gruss, Opus 63-3; Abendlied; Sonntags Morgen, Opus 77-1; Maiglöckchen und die Blümlein, Opus 63-6; Madeleine Walther and Leontine de Ahna; Variations Sériesues, D Minor, Opus 54, Sigismund Stojowski; Canzonetta, from the Eb Major Quartet, Opus 12, Orchestra Class of the Institute; "Ave Maria," from "Die Loreley" (for Soprano Solo, Women's Chorus and Orchestra).

A large and fashionable audience, composed of trustees, faculty, students and friends of the school was present, and applauded heartily every number on the program.

REYNOLDS TRIO CONCERT

Excellent Ensemble Work of Boston Players in New Bedford, Mass.

NEW BEDFORD, MASS., Jan. 18.—The Helen Reynolds Trio—Helen Reynolds, violin; Katherine Halliday, cello; Margaret Gorham, piano—gave the first concert in a series before an audience of good size last Monday evening. The program was as follows: The trio played the allegro movement from Mendelssohn's Trio in C minor, Beethoven's Variations, Op. 121 A, and Sinding's Trio in D major; Miss Reynolds played Wagner's Romanze (Alblumblatt) and Miss Gorham played Chopin's Valse in E Minor and two preludes. Miss Halliday played Popper's "Vito" (Spanish dance).

The trio and the soloists were warmly applauded after each number, and the program gave much pleasure. The members of the trio distinguished themselves in the performance of the Sinding's Trio, which served to emphasize their brilliant ensemble playing. The soloists were particularly happy in their selection of numbers, and did themselves complete justice.

The second concert in the series will be given February 1 by Professor Willy Hess, concert-master of the Boston Symphony Orchestra, who will be assisted by Bertha Wesselhoft Swift, soprano, and Margaret Gorham, pianist, both of Boston. D. L. L.

A concert will be given on January 27, in the Bellevue-Stratford, Philadelphia, in aid of charity, at which the following will appear: Katherine McGuckin Leigo, Josephine McCulloch, Agnes Morison, Helen McNamee, Herman Sandby, Helen Reed Alexander, Mr. Leigo, Edith Mahon and the Fellowship Glee Club.

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THE STORY OF RICCARDO MARTIN

As Told by His Beautiful and Intellectual Wife—He Started as a Composer and Studied with MacDowell—Was Able to Continue His Operatic Studies in Europe through the Generosity of a Wealthy New Yorker—He Did Not Change His Name, that Was Done for Him by His Italian Managers

"Mr. Martin is not in, but will be back soon—meanwhile Mrs. Martin will be very pleased to see you."

This was the message sent down in answer to my card, and which brought me into an apartment in one of the large buildings near Central Park on Broadway. I heard the voice and laughter of a child, and then a tall woman, with a noble, intellectual face, and large expressive eyes, her hair arranged in a simple coiffure, greeted me and begged me to wait until her husband came, for she knew he would be glad to meet me.

Such was my first impression of the wife of Riccardo Martin, the young American tenor who has made such a phenomenal success this season at the Metropolitan, and who is already known in Europe and has before him a career not only of great distinction, but one which will go far to set at rest the question: Have we a great American tenor who can sing in opera and hold his own with artists of international renown?

When you ask the lady if she is not of English descent, because she speaks the language with such correctness and purity, she laughs and says:

"No! I was born in New York, but of German parentage. I got my education in France, lived for a long time in Italy and met Mr. Martin in the South. You know, he comes from Kentucky."

"Yes, he has been very successful this season, but he has had to work exceedingly hard. Think of it! He was called upon to sing *Rhadames* in 'Aida' at four days' notice, and Toscanini, who is an exacting conductor, complimented him that he was never once off the key or at fault. You know he could not have done this unless he were a musician and a composer, too. When he first started it was with the idea of composing and teaching music. It was only later that he determined to adopt an operatic career, on the advice of some very distinguished men."

"I am a singer, too, and have appeared in concert successfully, but just now I am devoting myself to my husband's work, and to aiding him in every way that I can. I help study his rôles with him, so that we do not have much time for social engagements. Just now we are very busy making an engagement for Riccardo who is to sing, I may tell you, next season, at the Covent Garden Opera House in London."

"Ah, let me introduce you to our little girl, Bijie," and with that a sweet little girl with blonde hair—a typical little German maid, though looking very much like her father in the face, makes you a pretty little curtsy and says:

"I am glad to see you, sir." Then she nestles by her mother's side, as the mother goes on talking of her distinguished young husband.

"I presume," says she, "lots of people have thought that Mr. Martin was endeavoring

to disarm prejudice when he called himself 'Riccardo,' but the fact is he wanted to sing under his own name, but the Italian managers changed it for him on the bills, without his knowledge, and as he made his first successes as 'Riccardo' he has retained the name ever since. "You know Mr. Martin is a Columbia boy. He studied music under Edward MacDowell, when he was, you remember,



MRS. RICCARDO MARTIN

musical instructor there. He has published some songs, and wrote a chorus for the Mendelssohn Glee Club, of which he at one time was a member. He had studied composition with Irrgang, in Berlin.

"It may interest you to know that when he went to Naples and applied for admittance to the Conservatory, he was told that as he had neither voice nor musical talent, so it was better for him to refrain from a musical career. When he sings at the San Carlo Opera House, in Naples, he will have a sweet revenge, won't he?"

"While he was in Naples, he studied with Carelli, and later spent a Summer with Sbriglia, the great teacher, and through the kindness and generosity of a wealthy New Yorker was enabled to continue his studies, instead of having to go out and earn a living before he was ready."

"His first appearance was in October, 1904, at Nantes, where he sang only *Faust*. In Verona, later, he sang Ponchielli's 'Andrea Chenier' a number of times in a month, and that gave him a reputation all over Italy, and so he was invited to the Del Verno, in Milan. As you know, he was for a season with the San Carlo Company, in New Orleans, where he appeared during the season 1906-07. Mr. Conried, who had heard him sing in the presence of Richard Strauss—who promised him a

Berlin engagement, by the by—was the one who induced him to appear at the Metropolitan last Winter.

"Mr. Martin ascribes much of his success this season to his last Summer's work in Florence with Lombardi, to whom he had been sent by Caruso."

Just at that minute a key was heard in the door, and Madame said:

"Ah! There's my husband now."

Of medium size, with a frank, open face such as you will see on the front page of this week's *MUSICAL AMERICA*, there entered the room a stockily-built young man, who looks younger than he is, although he is only in the early thirties, and who grasps your hand with that genial, kindly, wholehearted Southern way that wins you at once. He offers you a cigar from a silver case, and points to the inscription on the inside:

"Da Caruso a Martin."



"BIJIE" MARTIN

"You know," says Mr. Martin, "that's just like Caruso. Whatever he does is so wholehearted, so frank, so generous. Could he have said more in a thousand words than is intimated in the greeting from so great a tenor to one who is only just beginning his career, and whom he admits thus to an equality with himself?"

"But that isn't all that Caruso has done for me. With all the work on his hands, and the many things there are to take up his time, he never loses an opportunity to help and advise me. Caruso is not only a great tenor—a great artist—but a great man! No wonder he is just as popular with the artists as he is with the public!"

And then Mr. Martin goes into a discussion of how hard it is for an American singer to succeed in his own country, and is inclined to think that if he has a fair presence, musical ability and a good voice, it is almost easier for him to do so in Italy and Germany than here.

"The public here," says he, "seem inclined to accept an American singer if it be a woman; but a man, alas, the difficulties are serious! Yet it seems to me that I see light coming. Personally, I surely have nothing to complain of, for my reception is always of the kindest and spurs me on to new efforts."

"The press has been particularly consid-

erate, and I am proud to know that my work has won the commendation of the most eminent and experienced critics here—men who are not profuse in their praise, indeed are very careful when they bestow it. It is, therefore, all the more valuable when it does come."

"I am greatly interested in *MUSICAL AMERICA*, and want to thank it for the many appreciative things it has said of me."

MINNEAPOLIS HEARS BRAHMS

Symphony of Great German Composer Performed in Western City for First Time

MINNEAPOLIS, Jan. 12.—The most notable feature of the third evening concert of the Minneapolis Symphony orchestra was the performance for the first time in this city of a Brahms symphony. It further demonstrated the remarkable development of the orchestra under the direction of Emil Oberhoffer and, at the conclusion of the symphony, the conductor was recalled several times to acknowledge the tribute a Minneapolis audience is ever ready to accord the man who has accomplished so much for music in this community. The entire work was given such an intelligent and comprehensive a reading that even the uninitiated must have enjoyed and understood, while to the musicians it was a rare pleasure.

The two other numbers of the orchestral program were in distinct contrast to the symphony and included the bright and brilliant overture to the "Bartered Bride" by Smetana, and that most unique musical work, "L'Apprenti Sorcier" by Paul Dukas. Goethe's poem on which the work is founded was printed in the programs and added to a better conception of the music.

Josef Lhévinne, the Russian pianist, was the soloist of the evening and the audience gave him an ovation. He played the Rubinstein Concerto in E flat, and displayed an most amazing technic and tone of wonderful and varied coloring. He responded to two encores.

E. B.

Georg Henschel to Come Later

Georg Henschel, who was scheduled to begin his short season of teaching in connection with William N. Burritt's studio, in New York, in the early part of February, has been detained in London by many important engagements which caused the postponing of his American season until a later date. On December 16 Mr. Henschel was the artist at a large affair given in London by Lady Lewis, and his masterful singing, as in days past, created profound enthusiasm, and an overwhelming demand to prolong his season there. The London musical world is enthusiastic over Mr. Henschel's return and have rallied around him with loyal appreciation and good will. Mr. Henschel will, during his London season, teach in Bechstein Hall.

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NEW YORK, Jan. 11, 1909.

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With best wishes for your continued success,

B. F. JUDSON,
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New Book on the Late Edward MacDowell

Edward MacDowell. A Study by Lawrence Gilman. XII. + [4] + 190 p. 10 pl. 6 fac. sim. D. N. Y.: John Lane Co. 1909. \$1.50, net; postage, 12c.

Laurence Gilman, essayist, critic and author of several books on music, has completed a short biographical and critical study of the late Edward MacDowell based upon a monograph which he contributed in 1905 to the "Living Masters of Music" series. Mr. Gilman claims that the biographical portion of his work is almost wholly new, and greatly enlarged, and that the critical chapters have been revised and extended.

The little work is divided into two main parts—"The Man" and "The Music-Maker."

MacDowell, "The Man," is studied in two ways; first a summary of "records and events" sketches his early life in New York; his musical awakening and first instruction; his work in Paris, Stuttgart and Frankfurt; his marriage; his return to America and the Columbia incident, and finally his mental break-down and untimely death.

Mr. Gilman has brought to his task loyalty and devotion, and his words partake of the modesty of the lamented MacDowell, which the reader loves to think would have gratified the beloved composer. This same modesty and fairness are apparent in his treatment of the distressing results of MacDowell's career at Columbia. "That he undertook his labors there," says Mr. Gilman, "from the start in no per-

functory spirit, is made clear by the bare record of his activity. For the first two years of his incumbency he had no assistant, carrying all the work of his department on his own shoulders. He devoted from eight to ten hours a week to lectures and class-work; and this represented but a small proportion of the time and labor expended in establishing the new department." After giving an outline of MacDowell's courses at the university, he continues:

"These facts are worth stating in detail; for it has been said that MacDowell had no drudgery to perform at Columbia; that he had few students, and that the burden of the teaching work was borne by his assistant. The impression has gone abroad that he had little didactic capacity, that he was disinclined toward and disqualified for methodical work. It cannot of course, be said that his inclinations tended irresistibly toward pedagogy, or that he loved routine. Yet that he had uncommon gifts as a teacher, that he was singularly methodical in his manner of work, are facts that are beyond question. His students have testified to the strikingly suggestive and illuminating manner in which instruction was imparted." This is followed by an account of him in this aspect written by one of his pupils, Miss J. S. Watson, which Mr. Gilman declares: "is not the picture of a man who was unqualified for his task, or indifferent, or rebellious or inept in its performance; it is the picture of a man of vital and electric temperament, with almost a genius—certainly with an extraordinary gift—for teaching. His ideals were lofty;

he dreamed of a relationship between university instruction and a liberal public culture. * * * Had he been less intolerant * * * his way would have been made far easier."

"The result of his labors at the university," continues Mr. Gilman, "he finally came to feel, did not warrant the expenditure of the vitality and time that he was devoting to them. * * * After long and anxious deliberation * * * he tendered his resignation * * * His attitude * * * was grievously misunderstood and misrepresented at the time, to his poignant distress * * * it was the forerunner of tragedy."

The section entitled "personal traits and views" is largely made up from letters, MacDowell's writings and the statements of friends.

MacDowell, Mr. Gilman tells us, "In his personal intercourse with the world, * * * like so many sensitive and gifted men, had the misfortune to give very often a wholly false account of himself. In reality a man of singularly lovable personality, and to his intimates a winning and delightful companion, he lacked utterly the social gift, that capacity for ready and tactful address which, even for men of gifts, is not without its uses."

"In his intellectual interests and equipment he presented a striking contrast to the brainlessness of the average musician. His tastes were singularly varied and catholic. An omnivorous reader of poetry, an inquisitive delver in the byways of mediæval literature, an authority in mythological detail, he was at the same time keenly interested in contemporary affairs."

"His erudition was extraordinary. He exemplified in a marked degree the truth that the typical modern music-maker touches hands with the whole body of culture and the humanities in a sense which would have been simply incredible to Mozart and Schubert. He was, intellectually, one of the most fully and brilliantly equipped composers in the history of musical art."

"His sense of humor, which was of true Celtic richness, was fluent and inexhaustible." In proof of this assertion, Mr. Gilman gives several pages of amusing anecdotes.

"He was often sarcastic; but his was a sarcasm without sting or rancor. Bitterness, indeed, was one of the few normal attributes which he did not possess. * * * Mr. Humiston tells of lunching with him * * * 'among other things he talked of the Columbia matter. There was not a word of bitterness or reproach toward any-

one, but rather a deep feeling of disappointment that his * * * ideals * * * should have been so completely defeated."

The biographical part of the volume closes with a description of MacDowell's methods of work, quotations from the composer himself showing his preferences in the matter of his own music which "were not very definite," his feelings regarding other composers, his views on musical subjects in general, and some opinions of critics of MacDowell as a pianist.

The second half of the book—"The Music-Maker"—comprises six chapters of analysis and criticism of MacDowell's compositions—"His Art and Its Methods," "Early Experiments," "A Matured Impressionist," "The Sonatas," "The Songs" and a "Summary" of the traits and general aspect of his music, followed by a "List of Works."

The paper, type and binding of the book are excellent and the illustrations well executed.

TO PLAY AT SPRING FESTIVALS

Dresden Orchestra Tour Is Being Planned on an Ambitious Scale

The Dresden (Germany) Philharmonic Orchestra will be one of the leading attractions of the Spring music festival season. The entire orchestra of sixty-five men is to be transplanted to American shores, with the aid of unlimited red tape, for a brief period of four weeks.

During this time it will be kept pretty busy, justifying the reputations it is bringing with it from abroad. The players will be transported from place to place in private cars, accompanied by two quartets, the first consisting of Jomelli, Langendorff, Lawson and Hastings; the second, Macondo, Bouton, Lawson and Lockhart. Colonel R. E. Johnston himself will be in charge to keep peace, unravel red tape and wrestle with the railroads.

At different points on their routing they are to connect with Nordica, Schnitzer, Spalding, Petschnikoff, etc., who will add their forces to the already strong attractions. The orchestra is already booked for nearly all their available time.

Nordica is still engaged on her mammoth concert tour. She has rounded her most Western point, the Pacific Coast, and is now coming slowly East, singing in all the big, little and medium-sized cities en route. On February 16 she will give a recital at Carnegie Hall, her only one in New York this season.

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Los Angeles Hears Last Symphony
Concert—Opera Season Closes
—Haraldi's D but

LOS ANGELES, Cal., Jan. 9.—The week in Los Angeles has been marked by the third symphony concert of the season; by the American d but of Ignace Haraldi, violinist; by the closing performance of the Lombardi Opera Company, and by a number of less important concerts.

The third symphony concert of the season was given yesterday afternoon, under Harley Hamilton's direction. An audience, not perhaps as large as usual, enjoyed the best recital of the year. The symphony was the Tchaikowsky sixth, and through its entire series of movements the orchestra played with a unity, vigorous tonal expressiveness and general interpretative clarity which have not been heard here for a long time. Mr. Hamilton's conducting was fine, and showed not only an appreciation of the emotional mood of the composer, but a scholastic insight into his life and prevailing thoughts.

Archibald Sessions, organist, played the Boellman Fantastic Dialogue, Op. 35, the great Auditorium organ, probably the finest instrument in the West, lending itself admirably to the bold color painting which wreathed out beneath the player's agile fingers.

The orchestra followed with Riccardo Luccesi's "Antique Suite" for strings, which was well received. Mr. Luccesi is at present a resident of this city. His composition is a writing of grace and elegance, showing much constructive facility. Berlioz' "Corsair" overture concluded the performance.

Ignace Haraldi, who made his American d but here at Blanchard Hall, having a large and enthusiastic audience despite the concluding opera night, is a very valuable addition to the artistic force of the city. As far as mere virtuosity is concerned he is a giant, such displays of dazzling technic having been rarely seen here, but he possesses high emotional power, the gift of artistic expression and, in addition, a very fine and discriminating musical intelligence. His playing has none of the dilettante qualities unfortunately manifested by so many fine technicians, but is strong and constantly virile.

In his program selection he was somewhat unfortunate, as he chose a series of ponderous technical works, whereas a more comprehensive assortment would have showed him at greater advantage. The first number was the Carl Goldmark suite for violin and piano, followed by the Saint-Sa ns concerto in B Minor, Hubay's "Zephyr," a Paganini Etude and the Concerto in D Major.

Last Monday evening the Lambardis gave what was probably the finest performance of "I Pagliacci" ever seen in this city. Angelo Antola, who sang *Tonio*, is a known quantity in that role, as his rendition of the great character created a genuine sensation two years ago. His splendid singing of the prologue remains the same in finish and effect, and he is the only man ever appearing in the character here who has seemed to act the part, with perfect and natural art, from the first curtain to the tragical final, "La Commedia   finita!" Antola's clown is a picturesque and individual expression, not only fulfilling the serious demands of the

author, but decidedly comic, as well, in the first scene.

Eugenio Battain, who was somewhat ill-placed in the florid early Verdi operas given in the first week, redeemed himself by his intense *Canio*, singing "Vesti la giubba" with tremendous passion and almost perfect voice. Stamping and cheering drowned out the sound of ordinary applause at the conclusion of his rendition. "Cavalleria Rusticana," which preceded "I Pagliacci," was ill-cast and very poorly done.

On the following night "La Tosca" was given with the same effect as the Leoncavallo music-drama, Alessandro Modesti making a magnificent *Scarpia*, while Battain was again seen in the tenor part, acquitting himself with splendid effect in the "Recondita Armonia," and acting with fire and great dramatic effect in the later portion of the play. Ester Ferrabini, who is an ideal *Tosca*, repeated her triumphs of the previous week. This is really her best r le.

A performance of several acts from different works, on Wednesday night ended the season. The company is now on its way to San Francisco and the Pacific Northwest, where it has a considerable number of weeks booked under syndicate auspices.

J. J.

CONSTANTINO'S POPULARITY

Hammerstein's New Tenor Makes Many
Staunch Friends in New York

Florencio Constantino's rapid rise to fame is a favorite topic of discussion in New York operatic circles now-a-days. Although this is his first season in New York, the excellent reputation he had gained by the exquisite style of his singing, the impressiveness of his stage presence and brilliant quality of his voice were well known to metropolitan music lovers who had read of his achievements as a member of the San Carlo Opera Company, which toured the country two seasons ago, appearing in Chicago, Boston, Philadelphia, San Francisco and other cities.

At his first appearance this season at the Manhattan Opera House, it was made apparent that Constantino would soon rank in popular favor with the leading lyric tenors of the present day and subsequent appearances have justified the impression he then made.

One who has followed his metropolitan career closely offers the following comment on his work:

"Constantino's method of singing is admirable; his diction is noteworthy for its fluency and clarity and his voice has a virility that is impressive. He passes from fortissimo to pianissimo and m zza v ce with surprising ease. He sings the heroic r les of *Raoul* in "Les Huguenots," *Radames* in "Aida" with the facility of the greatest dramatic tenor.

"Constantino's portrayal of the various characters in his r pertoire is magnificent and gives evidence of careful study of the epoch, environment and circumstances of the personages he represents. He interprets the part of the light-hearted *Duke* in "Rigoletto" with a dash and bravado which one can hardly reconcile with his characterization of the poor poet of the Latin quarter in "La Boh me."

Constantino has a charming personality and speaks English quite well. G. B. S.

Leopold Winkler Back From Tour

Leopold Winkler, the German pianist who has located in New York, has returned from a successful concert tour, appearing in Buffalo, Troy, Philadelphia, Reading and other towns in New York and Pennsylvania. In Reading, Mr. Winkler gave a recital on the evening of January 8 with the assistance of



ARCHIBALD SESSIONS

California Player at the Key-Board of the Organ Which he Used at Recent Concert

Glenn Hall, tenor, before a large and fashionable audience. The local press was enthusiastic in its praise, the Reading *Herald* speaking of him as "Winkler the Great."

"Devoid of all affectations or mannerisms," the same paper continues, "Mr. Winkler proved himself the artist we had heard he was. There was about his playing an air of improvisation and the expression of a grand and fine personality, perfect self-possession, grace, dignity and never failing fire. His tones were large and penetrating, not hard, with every effect being produced naturally and easily."

Mr. Winkler, after attending to business matters relating to his conservatories in Manhattan and Brooklyn, will concertize in Canada and New York State.

The fourth pair of Boston Symphony concerts in New York will be given in Carnegie Hall on Thursday evening, February 18 and Saturday afternoon, February 20. Paderewski will be the soloist at both concerts and these will constitute his only appearances with orchestra in New York this season.

MISS COTTLOW IN THE WEST

Well-Known Young Pianist Gives Concerts Under Difficult Conditions

Augusta Cottlow, the New York pianist, who is now touring the West, is giving many concerts and recitals, under troublesome conditions. At Grand Forks, N. D., the thermometer stood at forty degrees below zero. Despite the excessive cold, Miss Cottlow declares she felt exhilarated.

In addition to the cold, she has had trouble with the transportation of her piano, so that she has had to telegraph ahead for an instrument in order to avoid being left without one at the time of the concert. Miss Cottlow is making a great success at all of her concerts, and is bringing back to New York an excellent collection of press notices. At Burlington, Ill., her recital was pronounced the best ever given under the auspices of the local music club.

An International Exhibition of Musical Instruments will be held in Rotterdam, Holland, from May 19 to June 1.

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FROM "MUSICAL AMERICA" READERS

Suggests Remedy for Parasites Who Prey on Musicians

CHICAGO, Jan. 12, 1909.
To the Editor of MUSICAL AMERICA:

In your issue of the 9th I read several letters referring to parasites who prey on musicians; grafters, etc. The writers thereof complain bitterly of an apparent wrong or injustice, and seek for a remedy.

How it is possible to "induce" a professional to render services free of charge if such services are really worthy of pay, is more than I can see.

There are two factors in this case—the amateur who sings well enough to entertain, but is not considered worthy of pecuniary recompense by the hostess, and the professional who must be worth the price or he would not be engaged. A large amount of the "grafting" cry may be found to emanate from the amateur portion of vocalists, etc., who find it hard to obtain employment where the professional is willingly paid.

One of your readers states she was compelled to purchase a new dress and go to other expense to permit her daughter to sing, and that after all this pay was refused. A few more of such lessons and the trouble will disappear. If the young lady, who is stated to be a successful concert artist, is worthy of the remuneration asked for, such information should have been given to the hostess beforehand. No professional will sing and stipulate the remuneration afterward. If this young lady's voice was really in demand, and had she presented her schedule of prices for her services, she would undoubtedly have received full pay.

It is therefore more than evident, judging from the above example, that the trouble does not lie with "grafters" and "parasites," for these people are simply taking advantage of a good thing, which we would all do, for where there is something for nothing to be had, be it even lower in standard as compared to other things, it will always be accepted.

The remedy is very simple—let the vocalists and other artists who consider their services worthy of compensation, set a price

upon their services and adhere to them faithfully and there will be no more such occurrences. If, on the other hand, the "artist" in question is a finished student seeking experience, etc., let he or she gladly accept the chance of securing such valuable experience, but not do so and then complain because no remuneration was forthcoming.

The writer realizes that common sense is a large factor in his success; a fee is always set upon his services and this rule is never broken except for charitable work. Result: I have more engagements than other young men with the same talent and even better voices, who sing everywhere and anywhere, and are the cause of the trouble complained of by some of your readers.

HENRY L. MARIANI.

The Concert Master's Duties

PHILADELPHIA, Jan. 11, 1909.

Dear MEPHISTO:

I don't know whether you are fond of answering questions people ask about things they do not understand, or not—but I hope you are—at least that you will be in this case.

What are the duties of a "Concertmeister"? No one seems to know. People I have asked say, "Why, yes, he is supposed to—well—really—I don't exactly know—but he is 'Concertmeister' you know—" and of course I know just as much as before.

So if you can rake up a little of your interesting letter in explaining fully his duties, I am sure a great many people will thank you very, very much.

Sincerely yours, PHILADELPHIA.

[Mephisto, being busy with a number of lost souls, has handed your interesting letter over to this department. As to the duties of the "Concertmeister," there are but two essentials; first, that he be a good violinist; and second, that he have a broad orchestral experience. This is all that is actually required officially, but where necessary, he marks the bowing for the violinists and gives them the pitch. Since the modern tendency is for each violinist to bow in whatever way he can get the best

results, and as the violins virtually get their tone from the oboe, these secondary duties are insignificant. Of course, the solo violin parts in orchestral compositions always fall to the lot of the Concertmeister. He has a number of imaginary duties in the minds of people in general, but they come to nothing in the actual specific discharge of his duties. Where there is no second conductor, he assumes the duties of that post also, which are to help with rehearsals and conduct in the absence of the first conductor.]

How a Singer Won Her Audience

CORSICANA, TEX., Jan. 11, 1909.

To the Editor of MUSICAL AMERICA:

I enclose a subscription for the coming year. Your paper has become such a delightful weekly visitor that I would indeed be lost without it. May you live long and prosper!

You may be interested in an incident connected with Mme. Hissem de Moss's recent visit to this little Texas town. In her charmed and enthusiastic audience there were a number of elderly people, who very much desired to hear the diva in some sweet old hymn. The request for such was sent to the stage, and though Mme. de Moss had nothing of the kind in her repertoire, and was surprised and amazed that such a "digression" should be asked for, she consulted with her accompanist and in a few moments came to the footlights and sang, in a most tender and expressive manner, Cardinal Newman's grand old "Lead, Kindly Light."

There was hardly a dry eye in the house, and it is needless to add that this act of condescension and kindness on the part of Mme. de Moss will cause her to live in the hearts of the Corsicana people forever. Yours cordially, ANNIE R. HALBERT.

Allen Hinckley's Teacher

NEW YORK, Jan. 6, 1909.

To the Editor of MUSICAL AMERICA:

It is a mistake to imply that Allen C. Hinckley, the American basso of the Metropolitan Opera House, has merely coached with Oscar Saenger, the well-known vocal teacher of this city. Although it is true that Mr. Hinckley's first teacher was the Mr. Schacher mentioned, Mr. Hinckley came to this city and studied voice production with Mr. Saenger previous to his engagement with the Bostonians, and continued to be Mr. Saenger's pupil until he went to Germany to sing in grand opera.

This winter he has coached with Mr. Saenger in all the rôles which he has sung at the Metropolitan, as well as others in which he has not yet been heard. He is, therefore, in the strictest sense of the word, a pupil of Mr. Saenger. Yours very truly, A CONSTANT READER.

Two Papers With But a Single Title

NEW YORK CITY, Jan. 11, 1909.

To the Editor of MUSICAL AMERICA:

Signor Franco Fano, owner and editor of *Il mondo Artistico*, of Milan, Italy, has asked me as his correspondent in this city to enter a formal protest through your

valuable paper against the adoption of this title (*Il Mondo Artistico*) by a new paper recently founded in this city. The Milan paper, founded more than forty years ago, is so well known that Sig. Fano feels that such use of its title is a distinct infringement of his rights. He also wishes it understood that the new publication has absolutely no connection whatsoever with the Italian paper.

Trusting that you will publish his letter in his interest, and thanking you in advance,

Yours very truly,

ELISE LATHROP,

New York Correspondent for *Il Mondo Artistico* of Milan, Italy.

Alois Burgstaller, the Wagnerian tenor, spends his Summers in Bavaria, where he has a farm. He is an enthusiastic raiser of chickens, and likes the American fowl, for he has over 800 of them.

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ECHOES OF MUSIC ABROAD

IN Berlin Howard D. Salins, the American violinist and composer, has been giving a series of concerts with his German-American Symphony Orchestra.

This organization has experienced a change of heart since its inception. Originally designed to promote familiarity in the critical German capital with the achievements of our American composers, in emulation of a short-lived plan introduced in Paris last year, it now devotes its programs to works well known to the concertgoers who pay for their tickets.

Salins has the pardonable ambition to extend his reputation as a conductor, and to this end he has arranged another series of popular-price Sunday afternoon concerts, with soloists of the first rank. His concerts are held in the Hotel de Rome.

* * *

ANOTHER woman opera-composer is to have her opportunity this Winter. Until now England's Ethel Smyth, of "Der Wald" and "Strandrecht" repute, has been practically the only composer of her sex whose works have been taken seriously and produced by the directors of prominent opera houses.

But next month a Frenchwoman, Mme. Gabrielle Ferrari, will make her debut as a creator for the lyric stage as the composer of "Le Cobzar," one of the Monte Carlo season's novelties. The wife of M. Ferrari, of *Le Figaro*, she is well known and admired in Paris as an accomplished pianist and a composer in the smaller forms. In the Monte Carlo premiere of the one-act "Le Cobzar" the principal part will be sung by Marguerite Carré, the pretty wife of Director Albert Carré, of the Opéra Comique. It will be given in conjunction with Bellenot's "Naristhé," which will introduce Bessie Abbott to the cosmopolitan public of the Prince of Monaco's gay city.

It is Mme. Carré also, and not Miss Abbott, who will create the leading female rôle in Raoul Gunsbourg's "Le Vieil Aigle." This opera, we are now informed, was written especially to provide Feodor Chaliapine with a new outlet for his love of realism, and the big Russian basso, of course, will put his shoulder to the wheel and do his realistic utmost to make the novelty a success with its first audience.

This year's *Carmen* at Monte Carlo will be Lucienne Bréval, who will make the transformation from *Monna Vanna* at the Paris Opéra to the Spanish cigarette girl in the last week of February.

* * *

OSCAR STRAUS'S new comic opera, "Der tapfere Soldat" ("The Brave Soldier"), based on George Bernard Shaw's play "Arms and the Man," was given a rousing reception in Berlin the other night, when it began its career at the Theater des Westens.

Judging by the enthusiastic reports of its success with both press and public, not only has the composer been more fortunate in his choice of a libretto than in "A Waltz Dream," but it would seem to have been demonstrated that the frame for which Mr. George Bernard Shaw's unique talents are best adapted is that of the light opera stage. The brilliant Irish satirist's books and plays are, at best, little more than the fad of an hour, and now that his audacity has lost its novelty and the reading public has become utterly indifferent as to whether he takes himself seriously or not, he has a chance to gain his fellowmen's lasting gratitude by helping to produce diverting operas worthy of being placed in the Gilbert-and-Sullivan category.

* * *

WHILE Siegfried Wagner, the conductor, has every reason to congratulate himself on his relation to the Richard the Great of opera history, Siegfried Wagner the composer must find it a disheartening handicap to be his father's son.

The offspring of a celebrity who would follow in that parent's footsteps has to meet formidable expectations on the part of the public. His possibilities of development are ignored by this unreasonable world if at the outset of his career he does not measure up to the standard reached by his illustrious parent at the close of his life work. How embarrassing, then, to be the son born to a Richard Wagner and the daughter of a Franz Liszt! Such an one must spring forth, Pallas-like, a full-fledged and overpowering genius, to dazzle the world's startled vision, or, failing in that, he must be content to plod along with the occasional crumbs of good-natured toleration as his only reward.

For years Siegfried has been struggling to enroll his name on the scroll of fame as a composer of operas of the lighter sort. For some reason the Hamburg Municipal Theater has indulgently staged them for him and from there they have found their

way into the répertoires of a few of the minor provincial houses.

But he makes headway very slowly. His ability as a conductor has thus far outshone his creative endowment. His family connection will doubtless remain his chief claim to distinction.

* * *

MAX REGER is no longer the Leipsic University's director of music. He



HENRI FEVRIER AND LUCIENNE BREVAL

Last week's premiere in Paris of Henri Février's opera "Monna Vanna," based on Maurice Maeterlinck's play of that name, is reported elsewhere in this issue. The above illustration pictures the composer, who incurred the Belgian mystic's wrathful displeasure by selling the rights to produce the work to the directors of the Paris Opéra, and Lucienne Bréval, who created the name part in a manner that vocally and pictorially, at least, was doubtless infinitely superior to the impersonation Georgette Leblanc-Maeterlinck would have offered, had she been permitted the privilege her husband demanded. Mlle. Bréval, however superficial may have been the impression she made on the Metropolitan's patrons of a few years ago, is the most favored soprano at the Paris Opéra. She captures the leading female rôles in nearly all of the novelties given. Bréval, by the way, is not really her name, nor is she more than one-half French; she was born in Germany of a German father named Schilling and a French mother.

has resigned from the position for which he left Munich, and will now remain a free lance. An abundant crop of his characteristic harmonic conundrums may be expected later on in the year.

By way of breaking off all relations with the historic University of the Saxon city on the Pleisse, he has just cancelled the commission he had accepted to compose a festival hymn for the celebration of its 500th anniversary this year. Prof. Friedrich Brandes, of Dresden, has been chosen as his successor.

* * *

FOR years the Germans have considered Eugen d'Albert the ideal interpreter of Beethoven's piano works. But of late, especially since he abjured public playing in order to devote himself entirely to manufacturing "Tieflands" and other unprofitable operatic wares, it has begun to look as if he were going to be eclipsed in the art arena for which Nature designed him by Conrad Ansgore.

What else can this mean? "Especially the slow movements, and as a climax the variations of the arietta (in the Sonata in C minor, opus 111), demonstrated that Ansgore comes nearest to that ideal of a Beethoven player which was given us in Joachim as master of the violin." Thus runs one Berlin critic's review of a recent Beethoven recital given by Ansgore. There was a time—not so very long ago—when this pianist's overabundant poetic imagination betrayed him into most disconcerting distortions of Beethoven rhythms. Lately he has been learning the secret of self-control and acquiring poise in his treatment of the classics.

Yet it is difficult to understand the coupling of his name with Joachim's to the

Grand Old Man of the violin; Beethoven was the last of the classics; to Ansgore, who was a Liszt pupil, he will ever be the first of the romanticists.

Ansgore has a liquid, melting touch and many pupils of the gentler sex. The latter part of that statement is a natural deduction from the first that is generally borne out by the facts. In view of the rather varied assortment of pianists imported by American managers and piano firms within the past dozen years, it is surprising that he has not yet been lured to these shores. But, no matter how indifferent to externals German audiences may be, an artist's personal appearance is a potent factor either

The principal novelties promised by the successors of Gatti-Casazza and Toscanini are Strauss's "Elektra," with the Polish Krusceniska as *Elektra* and Brooklyn's Eleanor Broadfoot-de Cisneros as *Clytemnestra*; Moussorgsky's Russian opera, "Boris Godounoff," with our friend Chaliapine in the name part, and Xavier Leroux's "Théodora." Here at once are representative works of three schools of composers foreign to Italy. Not one of the later works of native writers is included. The repertoire offers as revivals Verdi's "Vespri Siciliani," Giordano's "Andrea Chenier," Mascagni's "Iris" and Puccini's "Manon Lescaut."

* * *

AN elaborate new symphony is not the only novelty Sir Edward Elgar has turned out within the past few weeks. To the literature of choral societies he has added a part-song entitled "A Christmas Greeting." London heard it for the first time at a costume carol concert on Boxing Day, and the *Daily Telegraph* describes it as "an earnest and charming work."

The text, written in Rome a year ago by Lady Elgar, contrasts the Christmas season in Italy with that in England. Two quotations from "The Messiah" are woven in towards the end.

* * *

THE new director of the Brussels Conservatoire, succeeding the late Baron François Gevaert, will probably be Edgar Tinclé, the Belgian composer. His opera, "St. Katharine," described as a work of "advanced" tendency, is to be one of this Winter's novelties at the Théâtre Royal de la Monnaie.

In his will Gevaert gave explicit directions regarding the musical service for his funeral:

"I desire that the hymns sung be accompanied by the organ and sung by one tenor and three bass voices. When my coffin has been taken out of the church I wish the 'De Profundis' I have composed to be sung."

* * *

BERLIN'S Komische Oper has followed up the failure it made of "Pelléas et Mélisande" with a first production there of Leoncavallo's "Zaza," which has met with a kindlier fate than did Debussy's music drama.

"In the first act," writes one of the reviewers, "Zaza undresses herself several times unaided, and afterwards with the assistance of a friend." After this sentence it is not difficult to credit the statement that it has achieved a popular success with the Berlin public. "The second act is constituted of passionate embraces," the description continues; "the third, of a child-scene with tear-stifled dialogues; and in the fourth comes the Big Crash."

The play is familiar to American audiences. As for the music, it is agreed that the composer has revelled in the lurid possibilities the situations offer.

* * *

WHO will ever have the courage to play Debussy or Ravel, or any of their followers, in Berlin in the future, now that Dr. Otto Lessmann has delivered himself of a vehement tirade calculated to discourage these "ultra-moderns" for all time to come?

Incidentally the eminent German critic must have sent cold chills up and down Evelyn Stuart's spine by his review of the young English pianist's concert. It seems that between her two numbers with the Berlin Philharmonic Orchestra—the Chopin Concerto in E minor and the Schubert-Liszt "Wanderer Fantasie"—she inserted a group of six specimens of the modern French school—Maurice Ravel's "Pavane" and "Jeux d'Eaux," Debussy's "Soirée dans Grenade" and "L'Isle Joyeuse" and a "Prélude" and "Noël" by one Balfour Gardiner, a Scot by birth, an up-to-date Frenchman by training. After a few not very complimentary comments in the *Allgemeine Musik-Zeitung* on the concert-giver's equipment as a pianist, Dr. Lessmann makes haste to the slaughter:

"But what kind of piano pieces were these to be paraded before us?" he exclaims, with mighty disdain. "If an irresponsible drunkard in the throes of delirium tremens were to attack the keyboard with both hands, up and down, criss-cross and cornerwise, on all keys and in all directions, loud and soft, fast and slow, he could not possibly produce a more crack-brained succession of discords than those comprising the group played. These six pieces are really the worst absurdities in tone that I have yet met with."

"To me it is impossible to understand how anyone can impress them upon his memory, and especially how a pianist attracted to such senseless stammerings in the speech of music can comprehend the music of Chopin and Schubert, which belongs to a tonal world as far remote from these 'moderns' as the North Pole is from the South Pole."

J. L. H.

for or against over here, and, unfortunately, Ansgore's is one of the least prepossessing stage personalities among Europe's greater pianists.

* * *

LEAVING St. Petersburg to settle in Dresden, Leopold Auer, the teacher of Mischa Elman, Efrem Zimbalist and Kathleen Parlow, announces as his reason for making this change of residence his desire to be "more accessible to the numberless pupils who wish to come to him from all parts of Europe." Sevcik, Ysaye, and the rest of them stand aside for the time being while the spot-light is turned on Auer, who gives his name to the latest violin "boom."

* * *

STEPPING into Toscanini's shoes, Signor Vitale conducted the new season's opening performance at La Scala. The opera chosen for the inauguration of the new régime was Spontini's "La Vestale"—doubtless a novelty to most of the present opera-goers in Milan, as it had not been heard there before since 1825.

But what does Spontini mean to the twentieth century public? And what is accomplished by taking his dust-covered scores down from their shelf periodically? Of more interest is the fact now recalled that the composer had a little eccentricity in conducting. His bâton was a thick stick of ebony with a solid ivory ball at each end, and this he invariably grasped in the middle. As for "La Vestale," one of the three operas to which he owed his fame, it was revived in elaborate style at the open-air theater at Béziers three years ago, when, notwithstanding the picturesque environment of Nature's out-of-doors—perhaps because of it, by way of contrast—it proved depressingly ineffective.



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"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Patriotism vs. Merit

The eternal discussion of Patriotism vs. Merit is again given a fillip in two letters from our readers last week. These letters are written from two diametrically opposite points of view, and enunciate two distinct principles. These points of view represent two extremes, and the sooner we realize that they are complementary and not opposing, the better it will be for our artistic sanity. Neither of these points of view is capable of giving us a complete or a normal outlook on the matter. In this, as in other matters, the golden mean is to be found. We shall have made progress with this matter if we can present clearly these two extremes, and show the errors into which a too slavish devotion may lead the adherents of each.

On the one side is mere blind patriotism—the sense of nationality—which calls out for the declaration of our musical independence, rebels at the foreign invasion, and demands a national attention to the American composer and musician. Now a declaration of artistic independence is an absolute necessity at one time or another for every developing nation. There comes a time when the spirit underlying a national advance must find its way to the surface in literature and the arts. This pertains to the content of its art, not to the tone of its violins or organs, as played on by "Smith, Smythe, or Schmidt." Such a declaration, however, is usually written by one man, or at most a very few, and then carried out by a nation of men. Our first correspondent of last week may not realize that such a declaration of musical independence has been written by more than one individual in the last decade, in no uncertain terms. Our task is now to do the work which will back up this declaration.

We must be careful not to take a too narrow-minded view of the so-called foreign invasion. Our whole national life, political, intellectual, and artistic, has occurred through a vast and prolonged immigration from Europe. Now that a new nation has begun to form as a result of this, with a new spirit and new ideas, it is no less than absurd to regard this powerful and continuous current from Europe, so long established in the natural course of things, as an oppression. The idea of

American music, American musicians, is in any broad historic sense, new to the world. This idea has to make its way amid the powerful forces of long-existing earlier ideas, and it is only inevitable that it should have to fight hard for a footing. The fight of the American composer and musician, as a corrective for neglect, is ridiculous. But as a sign of optimistic and healthy growth of a new idea requiring soil in which to take root, it is a splendid symptom of national growth. It is plain that encouragement will not produce a creative impulse. That comes of itself when the time is ripe. But a national attention to the products of its creativeness means order in the art development throughout the country instead of chaos. The difference between the results of a national ignoring of this matter and an attention to it, is the difference between a back-yard full of weeds and a beautiful and well cultivated garden. It is futile to urge creative activity when the time is not ripe, and it is barbarous to ignore the products of it when they appear.

Now as against the patriot-shouters are the merit-howlers, whose whole attention is centered upon the fact that merit will win in the long run, and upon universal nature of art in general. These are quite right when they condemn the American artist for shouting about oppression and unfairness. The real artist has better business to attend to. But they are distinctly wrong when they seek to deter the artist from getting into the arena and fighting with word and deed to rectify unfavorable conditions which have occurred through the unforeseen accidents of evolution. It is perfectly true that creative impulse has nothing to do with nationality or patriotism. But this truth has nothing to do with the establishment of just artistic and economic conditions for the creative or interpretative American artist of proven merit. The insists upon merit and nothing else are usually indifferent to the reality of government of economics. They are the Arthur Symons type. They fail to see that the creative artist, despite the fact that his art has nothing to do with patriotism, is still a citizen, and is warped if he is not as true to his citizenship as to his art. Extremists in this direction do not separate art, the ideal, the abstract, from the artist, the living, eating, sleeping, working man of flesh and blood, who must have a proper, or at least, an endurable material condition, that he may thrive while he works at his art. In his art, the artist may give no thought to nationality, if he choose not to, although he cannot well escape being an expression of some phase of the life or the thought of his nation. In the relations of his workaday life, he must think of his nation, and his relation to it as a self-respecting citizen, or be something less than a man, and suffer for it. It is true,

"Art is a monopoly of no country, and a violin sings as sweetly, an organ peals as grandly, whether played upon by Smith, Smythe or Schmidt, and no amount of false boasting, no amount of *réclame* will keep an artist *en l'air*, provided he has not genuine merit to substantiate his claims."

It is also true that if said Smith happened in the course of evolution, to stand for a new and unestablished idea in the world, as, for instance, American music, he will starve in a garret, or merely surrender and allow himself to be warped in his nature, unless he girds up his loins and goes forth to bring about those whole-some conditions which he requires for his life and work.

The seed requires but a minute space in which to germinate, but it must displace a great mass of earth and air before it can become a tree. It is the same with the artist who stands for a new idea in the world. He requires little latitude or ideality of conditions for his thoughts to germinate, but before he can get elbow room to grow up as an artist occupying a position which he should occupy among his fellow countrymen, there must be a great shifting of values, and a revolution in the

previously existing order of things. To uphold an artist's relation to his nation, to strive for better conditions of artistic expansion for America's sons, is not to be misinterpreted into an endeavor to "cover mediocrity with a cloak of patriotism." Art is art, patriotism is patriotism. They are opposite poles of the same magnet. We need both in the making of the artist who is also to be a man.

Fraud in Violins

The other day the Editor of this paper became acquainted with the fact that a violin purporting to be an Amati had been sold in this city to a young lady for a very high figure. The gentleman who made the statement, and who is a musician of international reputation and standing, added that the instrument was not an Amati, but a German fiddle which had been "doctored" up to look like an old Italian violin, and was worth at the utmost ten dollars.

This is by no means the first time that a cheap violin has been fixed up and sold as a genuine Italian-made instrument by a celebrity. Indeed, it is safe to say that there is no country in the world where more "fake" violins of the cheap class are sold at high prices, even to gentlemen of large means who have a fad for collecting violins by eminent makers.

Our law courts bear witness to the methods used by a certain class of dealers. There are, of course, some dealers in violins in this country who are honest, whose reputation has never been in any way tarnished by doubtful dealing; but unfortunately, they are the exception rather than the rule. There are unscrupulous dealers, and even unscrupulous musicians, who make it a business to palm off on unsuspecting people, especially young professionals, instruments of very little value, for which they receive prices which should command the purchase of an instrument of real value.

No one, especially amateurs, should attempt to buy a violin except from a dealer of the highest standing and under the advice and judgment of a musician of unquestioned character.

Artists' Wives and Husbands

In the course of an interesting interview with the wife of Riccardo Martin, published in this issue, it is made clear how large a part a noble and sincere woman plays in the success which her husband wins. And this leads us to call attention to something that is rarely referred to in the papers—namely, how much our great artists owe to wives and husbands who are interested in their success, and with rare devotion, self-denial and often the crushing out of their own aspirations, provide not only sympathy, but positive, energetic assistance in study, and above all, in making friends for those who are dear to them.

Idle, silly gossip has, unfortunately, created the impression with many, that the wives and husbands of great artists are nonentities. There is no greater untruth. Mme. Sembrich never loses an opportunity to let people know how much she owes to her husband, Dr. Stengel, and if there are at times artists whose matrimonial experiences are not of the best or happiest they are in the minority.

In the great majority of cases, as newspaper men know, the woman artist has a husband who tirelessly works for her—and I know no better instance of this than Mr. Turner, the husband of that great violinist, Maud Powell—just as there are men of eminence in the profession whose wives are to them a helpmeet in every phase and step of their careers.

Arthur Farwell with "Musical America"

We take pleasure in announcing that Mr. Arthur Farwell, the well-known composer, musician and critic, who has a large following and influence in this country, has joined the Editorial Staff of MUSICAL AMERICA.

PERSONALITIES



—Photo Copyright by Mishkin.

Mme. Mariska-Aldrich in "Les Huguenots"

That Oscar Hammerstein is not indifferent to the merits of the American artist is demonstrated in the case of Mme. Mariska-Aldrich, who is a successful member of his Manhattan Opera Company this season. This singer, who had no operatic experience prior to her debut here at the opening of the season, is a product of the Institute of Musical Art and a student of the great French basso, Alfred Giraudet, with whom she studied last Summer in Paris. A glance at the bills offered at the Manhattan will show that Mme. Mariska-Aldrich is not being kept in the background.

Hinckley—Allen Hinckley, the basso, has incurred the displeasure of Cosima Wagner by participating in the performance of "Parsifal" at the Metropolitan. As in the case of Aloys Burgstaller, however, who was debarred from Bayreuth for several years for a similar reason, but was taken back into the fold again last Summer, Mr. Hinckley will doubtless be restored to favor before July, when he is due to sing at this year's Bayreuth Festival.

Rosenthal—Moritz Rosenthal, the pianist, is soon to make his reappearance in London after a long absence from England.

Tosti—The recently knighted Francesco Paolo Tosti, the Italian song-composer, resident in England, has an unusual hobby. It is upholstering furniture. Most of the chairs in his drawing-room were upholstered by him and he is constantly on the alert for quaint old chair frames on which to experiment with his artistic ideas.

Fergusson—George Fergusson, the Scottish-American baritone and singing teacher in Berlin, who was married a few weeks ago to Ethel Ostrander, of New York, is one of the most popular men in the German capital. He is a man of many interests and an enthusiastic golf player.

Crossley—Ada Crossley, the Australian contralto, prizes most of her treasures a Maori talisman called a *tiki*, which consists of a piece of bone carved as a tiny god. It was taken from the body of a dead Maori chief. Tikis are put on by Maori chiefs on the eve of battle and if victory is won the talisman is passed down from father to son, but if the warrior is killed his tiki is buried with him.

Leschetizky—An observant writer in *M. A. P.* describes Theodor Leschetizky's young wife as very neat in figure, with pretty arms and a beautiful neck and "some of the loveliest teeth in Europe." A Pole by birth, she speaks English, French and German with equal fluency.

N. Y. SYMPHONY IN MILWAUKEE CONCERT

**Damrosch Men Give Two Excellent
Concerts—Bach Orchestra Gives
Italian Benefit**

MILWAUKEE, Wis., Jan. 18.—One of the real instrumental musical treats of Milwaukee's season occurred when the city was given the chance to hear Walter Damrosch and his New York Symphony orchestra. The seventy Damrosch players were brought to Milwaukee by the Arion Musical club for a matinee and an evening concert at the Pabst theatre.

Besides redereing a program at both concerts which was intensely interesting, Mr. Damrosch gave Milwaukee its first hearing of Elgar's symphony in A flat.

Milwaukee's critics believed that while Elgar's first symphonic effort might not be a symphony in the accepted meaning of the word, it contained, nevertheless, much that is highly interesting in the way of tone coloring, brought about by original orchestral combinations.

The work of the orchestra was excellent throughout and it seemed most pleasing to the Milwaukee audience to listen to a well blended symphony aggregation playing under its own leader and giving the finished renditions of an orchestra program.

The Arion Musical club, under the direction of Dr. Daniel Protheroe, joined the Damrosch orchestra in the presentation of Elgar's cantata, "The Banner of St. George" and the result was an imposing choral accessory which made a most successful impression.

Christopher Bach's Milwaukee orchestra and a number of Milwaukee's prominent orchestra musicians recently gave a most successful concert, for the benefit of the Italian earthquake sufferers, at which a neat sum was realized.

The musical achievements of the concert were as successful as the material and some of the best in Italian music was offered. Verdi's "Ernani," Rossini's "Guillaume Tell," Mascagni's "Cavalleria Rusticana," Leoncavallo's "Pagliacci," Donizetti's "Lucia," and others contributed to the Italian subjects in which the orchestra, in conjunction with the sextette, which rendered the famous selection from "Lucia," divided honors with Umberto Bucchieri, whose presentation of an arioso from "Pagliacci" and Tosti's favorite canzonetta was much appreciated. Goltermann's cello concerto was played by Hugo Bach and the orchestra with artistic results.

A new \$3,000 organ will be installed in the church of the Evangelical Lutheran Emmaus congregation in the near future. A committee composed of L. J. F. Meyer, H. P. Baumgart, M. Dittmann, W. Schulz and C. Scheffl has been appointed to prepare plans and specifications and to purchase the instrument, which it is expected will be ready for use during the early spring. The money for the purpose has been raised by the members of the Emmaus Saengerbund, the choir of the congregation.

The program of the four hundred and twenty-second concert of the Milwaukee Musical society, which will be given in the near future at the Pabst Theater, will consist largely of Mendelssohn compositions in honor of the centenary of the composer's birth. One of the special features of the event will be the Thomas orchestra under the direction of Frederick Stock. Mme. Sproutte, Genevieve Mullen and Rudolph Schmitt will be the soloists, while the society's mixed chorus will present some excellent numbers.

M. N. S.

Cecile Buck, soprano, and Dudley Buck, Jr., baritone, will appear in song recital at the Montclair Club, Montclair, N. J., on Tuesday evening, February 9. Dr. Nicholas Elsenheimer at the piano will complete a trio of exceptional ability.

Neither Frankfort-on-Main nor Berlin liked Laparra's "La Habanera," which is said to be heard in New York.

PLATON BROUNOFF'S SEARCH FOR JEWISH FOLK-SONGS

**Russian Musician Maintains He Is the Only One Who Has Done This Important Work in 2,000 Years—
Goes Into Cafés and Restaurants of New York's East Side to Hear the Melodies
that Have Passed from Generation to Generation**



PLATON BROUNOFF,
Teacher of Piano and Singing
From the Beginning to the
Stage.

If you are willing to take a week off, and your life in your hands, you may find the above sign in the depths of the lower East Side of New York. Being thus venturesome, and having the requisite leisure, I went, without a guide, in search of the only man in 2,000 years to collect the folk-songs of the Jewish people. Did not Wagner, in his sensational "Judaism in Music," say that the Jewish folk-song does not exist? If so he is, like some critics of American folk-song, out of date. Of course they exist, but until the Promised Land of New York arose on the horizon, there have never been, save in ancient Jerusalem, enough of the Jewish people gathered together to render possible the making of such a collection.

But among the lower East Side cafés Mr. Brounoff has found a fertile field which under his sympathetic tillage has yielded up a harvest of these songs which must form a significant contribution to the folk-song researches of the day—if Wagner was wrong.

When at last my prolonged search through this teeming New Jerusalem was rewarded by a sight of the foregoing sign over a basement window, I edged my way between pushcarts and venders of suspenders, descended some steps and rang the bell. Ysaye, Rubinstein and Beethoven, rolled into one, responded to the call.

"This can be no one else than Mr. Brounoff?" I said.

"Quite right," he replied; "come in."

He led me into a basement front room that would have served as the opening scene of Balzac's "Magic Skin," so full was it of interesting books, busts, pictures and other treasures of art and learning.

"Although I am a composer," he said, in response to my request for an account of his work, "my principal work of late years has been the collecting of the Jewish folk-songs, of which I have 200 in manuscript. For three years I hung about the cafés in this part of the city, where I was certain that sooner or later I should hear some of these songs. Wherever the sounds of a single singer or musician reached me, I went in, and wrote down every new song I heard. I engaged in conversation with men, young and old, many of whom could speak no English, and over the coffee and wine it was not difficult to draw them out, and get from them the complete words of

Platon Brounoff and a Sample of his
Collection of Jewish Folk-Songs

songs they knew. Wherever possible I checked up the words by getting the same song from different people, and verified their traditional character.

"Hitherto all Jewish folk-music has been dressed up in German garb, but I have done the work thoroughly, a work never done before, and have arranged them from the Jewish standpoint. I have been careful to keep a duplicate copy of every song, and I am the only person who has attempted this important work in 2,000 years, and hence I am the only one who has these songs.

"Let me show you some of them. Here is the pathetic little wail of the child left without father or mother; the lullaby which says to the little one that it may sleep safely while papa and mamma are near by; than the farewell of the young man to his parents as he goes forth into the world. Here is a game song for children, and so they go on expressing all moods, from joy to sorrow, and suitable for different occasions.

"A few of them I have published in a collection, 'Songs of Israel,' but I plan to give a series of lecture-recitals and make use of most of them. The songs are often very beautiful, usually of a soft, melodic character and in a minor key. Sometimes I have discovered melodies akin to the Indian or Negro airs, but I have not yet gone deep enough into the subject to draw any ethnological conclusions. It is interesting to see how different versions of the same story have been carried from nation to nation, and crop out in the songs of the common people.

"The music itself reflects the character of the race, as the French songs are lively and graceful, the Jewish are pensive and melancholy, and often express the beauty of Jewish family life. Occasionally great composers have employed Jewish folk-music as thematic material.

"I was born in South Russia in 1863. At sixteen I entered the Warsaw Conservatory, where I studied for three years. In

1882 I was awarded a scholarship at the Imperial Conservatory at Saint Petersburg, where I became a pupil of Rubinstein and Rimsky-Korsakoff. In 1891 I came to America, and stayed for nearly a year in New Haven. From New Haven I moved to New York, and for a while supported myself by concert-giving. In 1896 I founded the Russian Choral Society, which I conducted for ten years.

"My New York debut as a composer was made in 1894, when my suite for violin and piano, 'Oriental Wedding,' was produced. Several of my orchestral works were performed at the Metropolitan under Seidl. In 1896 my cantata 'Angel' was performed by the Manuscript Society at Chickering Hall. In the same year I conducted an orchestral concert at Carnegie Hall for the benefit of the Rubinstein Fund. I have given several lectures for the Board of Education on Russian music.

"On the twentieth of last month I conducted a concert of Jewish folk-songs and music for the Zion Society at the Grand Central Palace. This is the first concert that I know of devoted to this kind of music.

"I have had some experience in opera. I traveled with a company for a season, and sang the Mikado in Gilbert and Sullivan's opera of that name.

"I am composing an Indian opera based on American border life. The characters are Indians and Mexicans. The themes are my own, and I have tried to give them an Indian sound. Sometimes, you know, Indian melodies have a Slavic touch. I have completed two acts; the words are in English.

"I also have in mind a Jewish opera, based on folk-music."

At this juncture Russian tea beguiled us into other topics, and I finally left with a considerable gain of knowledge for one brief chat.

Can Simply Not Be Without It

WILLIAMSPORT, Pa., January 12, 1909.

To the Editor of MUSICAL AMERICA:

Please find enclosed subscription for 1909. From year to year your paper increases in value. We people away from the musical centres can simply not be without it.

Sincerely,

G. KLIEMANN,

Director Williamsport School of Music.

The first of the series of Sonate recitals by Mr. and Mrs. David Mannes, arranged by the Junior League of the Music School Settlement for the benefit of the school, was given at the residence of Mrs. William Douglas Sloane, No. 2 West Fifty-second street, New York, on Thursday morning, January 14.

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ANNA MILLER WOOD IN BOSTON SONG RECITAL

Contralto, Assisted by Edith Alida Bullard and Charles F. Manney, Gives Excellent Program

Boston, Jan. 18.—Anna Miller Wood, the contralto, gave one of her enjoyable song recitals at Huntington Chambers Hall last Wednesday afternoon, assisted by Edith Alida Bullard and Charles F. Manney, the Boston composer, who played accompaniments for both Miss Wood and Miss Bullard.

One of the interesting and enjoyable features of the concert was the singing by Miss Wood of a song from the Rubáiyát of "Omar Khayyam," written for her by Arthur Foote, Boston's distinguished composer. Mr. Foote played the accompaniment. The song was written several years ago, and is one of the most interesting of Mr. Foote's many settings for poems which have rarely been set to music. Miss Wood sang the song with a depth of feeling and with artistic discrimination. The program was as follows:

Miss Wood, Brahms's "Wie bist du, mein König" and "Sonntag" (Volkslied), Schumann's "Die Soldatenbräut" and "Frühlingsnacht," Foote's song from the "Rubáiyát of Omar Khayyam," Massenet's "Recit et Arie" "Pleurez, mes Yeux" (Le Cid) and "Le Sais-tu," Debussy's "La Mer est plus belle" and "La Mandoline," Miss Bullard, Beethoven's "La Partenza," Veracini's "Pastorale," Arensky's "But Lately in Dance," Wagner's "Schmerzen," Ries's "Es muss was Wunderbares sein," Dresel's "Es hat die warme Frühlingsnacht," Clough-Leigher's "Shadow," Laddie, Manney's "Leave-taking" and "Transformations." Miss Wood and Miss Bullard sang these duets: Hildach's "Passage-Bird's Farewell," Offenbach's "Belle Nuit" (Les Contes d'Hoffmann) and Tschakowsky's "Morgenroth."

The large audience warmly applauded the singers. Miss Wood's interpretation of German songs and her German diction were delightful. She has a warm, rich flexible voice.

Miss Bullard has studied with Miss Wood and is at present Miss Wood's first assistant in teaching. She will give a recital of her own in March. D. L. L.

BOSTON CONTRALTO BUSY

Mrs. Bertha Cushing Child Heard Frequently in and near Boston

Boston, Jan. 18.—This has been a busy and successful season for Mrs. Bertha Cushing Child, the contralto. She has sung many times in private and public recitals and concerts in and around Boston, and has many excellent engagements for the balance of the season. Last week Mrs. Child in company with H. Schuecker, harpist, and Jacques Hoffman, violinist of the Boston Symphony Orchestra, gave a program before the Jentucket Club of Haverhill, Mass., and on Friday evening they repeated the program before one of the prominent social clubs of Fall River, Mass. Last Saturday afternoon Mrs. Child sang at a special organ recital given by Henry Gideon at Temple Israel. On New Year's Eve Mrs. Child sang three times, once at the New Year's service at King's Chapel and at two private social functions.

This week Mrs. Child is to sing at concerts in Brunswick and Waterville, Me., and is to give a recital before the Cecilia Club in Augusta, Me. Next week she will

sing two Loeffler songs before the American Music Society of Boston.

On February 1 Mrs. Child will sing at one of the Terry concerts at Mrs. John L. Gardner's Fenway music room, and is to sing at a private recital February 4, when she will give songs from "Pelléas et Mélisande." The following week her engagements will include a concert in Westerly, R. I.

Mrs. Child is in charge of the vocal department at the Quincy Mansion School, an exclusive preparatory school for girls at Quincy, Mass. She also devotes considerable of her time each week to teaching at her attractive studios in the Lang Building at No. 6 Newbury street, Boston. D. L. L.

LHÉVINNE POPULAR IN COLUMBUS, OHIO

Damrosch Orchestra Plays to Small Audience—Girls' Glee Club Sings

COLUMBUS, O., Jan. 18.—Josef Lhévinne played to a splendid audience in Memorial Hall on last Tuesday night. He came under the auspices of the Women's Music Club and continues quite as much a favorite as before. His program was particularly suited to the tastes of the music-loving public of this city, and his closing number, the Schultz-Evler arrangement of the "Blue Danube Waltz" brought most enthusiastic and unanimous applause. Josef Lhévinne is by far the most popular pianist that visits Columbus.

While Lhévinne was here he heard Emily Benham play and accepted her as his pupil. She will go to Berlin in the early fall for several years' study. She is one of the best young pianists in Columbus and a member of the Women's Music Club.

Very disappointing was the size of the house which greeted Walter Damrosch and his orchestra on Thursday night. However, many of the most appreciative, and nearly all of the discriminating, musicians were there. Beethoven's first symphony was the opening number on the program, and the applause was so earnest that Mr. Damrosch gave the andante cantabile from Tschakowsky's fifth quartet as an encore number. The second part of the program consisted of selections from Wagner's "Tannhäuser," "Siegfried," "Tristan," "Lohengrin" and the "Meistersinger." The entire program was thoroughly appreciated.

Mrs. Chas. Bradfield Morrey will give a recital in Music Hall, Chicago, on February 21. At this, her first concert in Chicago, she will play, among other compositions, Beethoven's Sonata Appassionata and Moszkowski's Concert Etude.

The concert of the Girls' Glee Club of the State University was very successful. There was a large audience; the choral singing was true and pleasing. H. S.

Gives Valuable Information

PHILADELPHIA, Jan. 16, 1909.

To the Editor of MUSICAL AMERICA:

I derive much pleasure and secure valuable musical information from reading MUSICAL AMERICA, and look forward to its coming from week to week with delightful anticipation. F. W. EICHOFF,

Manager, Adam Giebel Music Co.

MME. GADSKI SINGS IN COLORADO SPRINGS

American Music Society Presents New Composition in Interesting Program

COLORADO SPRINGS, COL., Jan. 15.—The second concert in the Musical Club's artist series, which was given last week by Mme. Johanna Gadske, aside from its merit as the welcome event breaking the lull in local musical activities occasioned by the recent holiday season, proved a decided triumph for both artist and club. Mme. Gadske's program consisted of a group of old songs, one of German, and two Wagnerian arias. Her generous response to encores throughout the evening was genuinely appreciated, as was also the manifest sympathy existing between the singer and her accompanist, Frank La Forge, who appeared in two solo numbers. Many admirers were given an opportunity to make the acquaintance of Mme. Gadske and Mr. La Forge after the concert at a reception held in their honor by Mrs. H. H. Seldomridge, president of the club.

The program given last evening at a meeting of the American Music Society included a new song, "Fairy Lullaby," for soprano, by Frederick Ayers, the local composer. Mr. and Mrs. H. Howard Brown, Mrs. H. H. Seldomridge, Mrs. Mame Briscoe and Dr. Charles G. Woolsey were the soloists.

Mrs. Charles Arnold Logan, a successful teacher of this city and Cripple Creek, will present Alice Gibbs, a very talented pupil, in recital this evening at the First M. E. Church.

Bertram T. Wheatley, organist of St. Stephen's Church, will resume his recitals next Wednesday afternoon, with the assistance of Mrs. Vickroy, soprano, and J. Jaffe, tenor.

A piano recital will be given this evening by advanced pupils of Marie Gashwiler, a very busy local teacher. W. S.

"MESSIAH" IN NORFOLK, VA.

Concert to Be Held for the Benefit of Earthquake Sufferers

NORFOLK, VA., Jan. 18.—Handel's oratorio, the "Messiah," was successfully rendered at the Academy of Music on the night of January 5, under the leadership of Homer Moore.

A great charity concert for the earthquake victims was given on Sunday afternoon, January 17, at the Academy of Music, by Mrs. Ruggieri and other prominent musicians of Norfolk. The best singers in this section, assisted by the new Philharmonic Orchestra, took part in the evening's entertainment. In addition to Mrs. Ruggieri, who has a dramatic soprano voice of great range, a baritone solo was sung by Edward Waldersee von Bergum. Charles Borjes, violinist, also participated. The Philharmonic Orchestra was under the direction of Prof. W. H. Baker, organist and choirmaster of Monumental M. E. Church, Portsmouth. Manager Otto Wells gave the Academy of Music without charge.

Fifty Songs by Grieg

Boston, Jan. 18.—The latest addition to the Musicians' Library, an excellent series of book publications by the Oliver Ditson Co., Boston, is a volume containing fifty songs by Grieg. These songs were carefully selected from Grieg's compositions, and edited by Henry T. Finck. It is available for rent—also available for recitals and musicales.

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parent that Mr. Finck's selection has met with the approval of Grieg, for the composer has conclusively shown his feeling by writing the following to the editor:

"Always the critics have pointed out my least important things as the best, and, unfortunately also, vice versa. How happy I am that this is not the case with you. You have in the main dwelt on the very songs which I myself consider the best." D. L. L.

Eugen Onégin has drawn full houses in Berlin.

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OPERA 'MONNA VANNA' PRODUCED IN PARIS

**Maeterlinck-Fevrier Work Offers
Critics Opportunity to
Find Fault**

The legal battle over the production of "Monna Vanna"—Maeterlinck's poem set to music by Henri Fevrier—which has already been recorded in *MUSICAL AMERICA*, practically came to a close last week, when, on Wednesday night the work was produced at the Opera in Paris. The litigation, it will be recalled, concerned M. Maeterlinck's desire to have his wife appear in the leading rôle and the refusal of the Opéra directors to comply with his wish.

Comte Adhéaume de Chevalier, the music critic, supplies the following comment to the *New York Herald*:

"M. Maeterlinck can breathe again; his work is left as he wrote it. It is entirely personal. The composer has only been his timid, discreet servant. Too timid, in fact, for M. Fevrier has sacrificed an independence which profitably employed might better have served the interests at stake. It is the drama which dominates the music and the music has hardly that place which might be expected.

"It is to be regretted," concludes the critic, "that M. Fevrier did not strike out, for there are certain parts in the first act, the duo in the second act, where *Monna Vanna* returns, and the finale in the fourth which shows more than he has given and that might have been expected.

"Mme. Lucienne Bréval made an interesting and strong creation of *Monna Vanna*, powerfully dramatic and perfectly artistic. M. Marcoux was weak, while M. Delmas maintained his reputation. The opera is picturesquely staged."

Other Parisian newspaper comments follow:

Was M. Fevrier right in putting M. Maeterlinck's poetic drama to music? Clearly no. Not because it was not sufficiently fine, but because it is a too beautiful work; too perfect, indeed, for such adaptation.—*M. Catulle in The Journal*.

It is not surprising that "Monna Vanna" attracted a musician, but that there was serious peril in musically treating this work without having obtained a modification of its literary form is undoubted.—*Figaro*.

Hammerstein to Produce "Monna Vanna"

It was announced last Thursday that Oscar Hammerstein had obtained the rights for America of Maurice Maeterlinck's "Monna Vanna," which has been prepared for opera production with music by Henri Fevrier. He will produce the opera next season, making two novelties to be presented in the Manhattan Opera House, the other being Richard Strauss's "Elektra," which is to have its initial hearing in Dresden January 25. Following is the story in brief:

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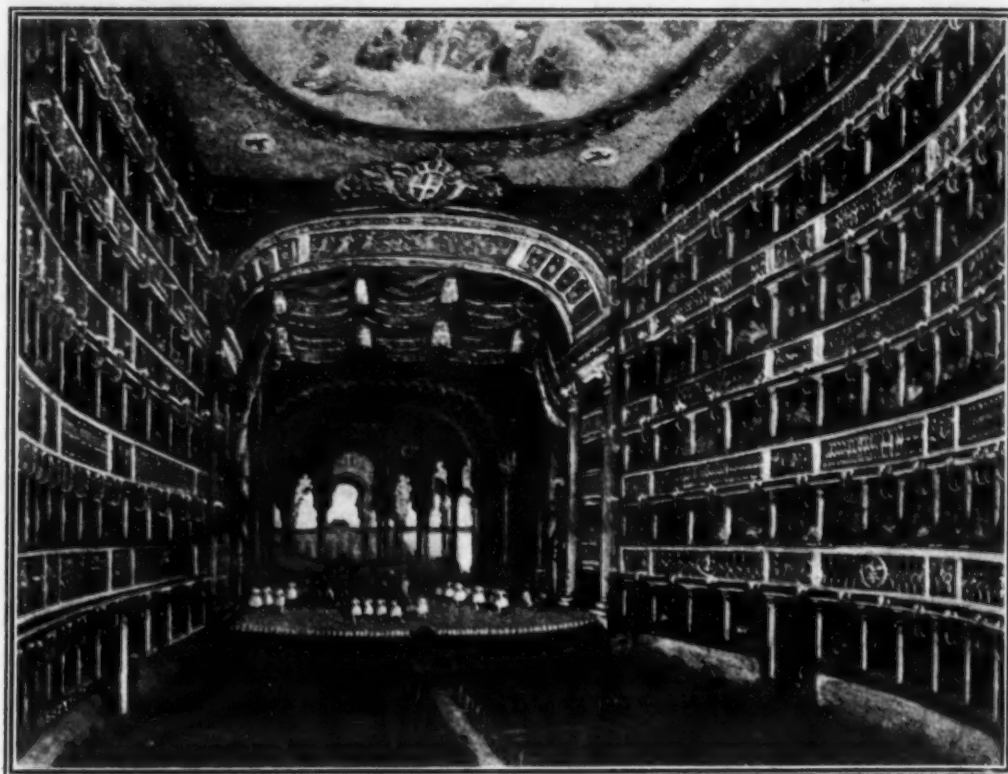
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INTERIOR OF NAPLES' LEADING OPERA HOUSE



THE SAN CARLO OPERA HOUSE IN NAPLES

The accompanying illustration shows the interior of the San Carlo Opera House in Naples, and gives a good idea of the architectural style employed in Italy in the construction of opera houses. Amadeo Bassi, who was a favorite for two seasons with the Manhattan audiences, has been scoring veritable triumphs at the San Carlo. Of his *Rhadames* in the first performance of

"Outside the walls of Pisa is the army of Florence, in charge of the mercenary Prinziavalle. Florence has ordered that no mercy shall be shown to the besieged, and yet the enemy hesitates to fall upon the town that he has absolutely in his power. Meantime the citizens, without food or the means of defense, await the cruel fate that looms large as it lingers.

"Then comes the message from Prinziavalle. He will give Pisa food and means of defense if in return she will send to him the beautiful wife of her commander-in-chief.

"The husband hears of the message from his own father, and with it comes a recommendation that the terms be accepted. The son orders that his father be imprisoned, but now comes *Vanna*, who has heard of the price, and her decision is to accept. Her husband threatens to kill her, and she tells him to do so if love commands:

"Love! You speak of love that you have never known. Nay, it is true you have never loved. I see you now as you are—drier than a sandy desert that has swallowed up my all. Not a tear. I was nothing to you but a shelter that you had need of * * * if for a moment."

"And the woman goes.
"In the tent of Prinziavalle the conqueror waits. He knows she will come, and meantime he arranges the treason that Florence has brought on herself by her distrust of him. Then enters, almost even as Godiva,

"Aida" on December 19 all the Neapolitan papers spoke in the highest terms of admiration. Another member of the San Carlo company who is well known to New York is Mario Ancona, who is singing the rôle of *Amonasro* in these performances of "Aida." Sig. Ancona is well known to Neapolitan audiences, and his singing as well as his interpretation of the rôle were much admired.

Mona Vanna. "You have no regrets?" he asks, and she answers that she comes to save her people. "See, they are saved," says the man, and as he raises his hand there flies by them the convoy of food and supplies.

"Pisa is saved; she may now meet her enemies, and the woman looks upon the man who has it in his heart to set her free, and lo! here is he who comes only once. The childhood he, who among the garden of myrtles and the fountains of marble, has even then worked out the markings of fate."

Seats at the Monte Carlo Opera cost eight dollars each.

BACH CHOIR SINGS IN BALTIMORE, MD.

Fritz Gaul's "Music Lovers' Association" Gives a Successful Concert


BALTIMORE, Jan. 18.—The Bach Choir, under the direction of Harold Randolph, gave a concert at the Peabody Conservatory Thursday evening. The members of the choir are well-known soloists, which gives Mr. Randolph opportunity to present choral masterpieces, which would be impossible with any but a choir of trained voices. The program consisted of difficult classic and modern compositions, some of which were sung *a cappella*. The soloists were Harold Randolph and Ernest Hutcherson, who received an ovation for their playing of compositions for two pianos. The concert throughout was in keeping with the high standard of musical events at the Peabody Conservatory of Music. Frederick R. Huber was the organist.

The Music Lovers' Association, under the direction of Fritz Gaul, gave a successful concert at Lehmann's Hall Wednesday evening. An encore was demanded after each number and Director Gaul's "Valse Francesca" proved especially pleasing. The soloists were J. Dorman, violin; Felice Julia, harp; S. Kellner, bassoon; each played excellently and gave encores. The orchestra numbered eighty musicians, and the playing showed the fine quality of the training received under Director Gaul.

A concert was given at the Arundell Club Saturday afternoon by the trio, composed of Howard Brockway, piano; J. C. van Hulsteyn, violin, and Bart Wirtz, cello. The program contained a Nocturne, for piano, violin and cello, by Schubert, to which special interest was attached, as it was an unknown Schubert work until discovered by Mr. Van Hulsteyn in Holland last Summer. Mr. Brockway's Suite were likewise interesting.

The Kneisel Quartet gave an especially interesting concert at the Peabody Conservatory Friday afternoon. The program consisted of Beethoven's String Quartet in C minor, Op. 18, No. 4; Grieg's Unfinished String Quartet in F major and Courtland Palmer's Piano Quintet in A minor. Mr. Palmer was at the piano. He was given an enthusiastic welcome and his quintet was generously applauded. Mr. Palmer is an excellent composer and a pianist of exceptional ability.

W. J. R.



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TINA LERNER INSPIRES A QUESTIONING LETTER

Small Attendance at Recital Moves John W. Keyes to Make Pertinent Queries

HARTFORD, CONN., Jan. 18.—John W. Keyes, in a letter to the *Courant*, asks some pertinent questions in regard to the musical education which causes people to attend big affairs, which have social as well as musical attractions, rather than the smaller and more intimate recitals which are often more valuable to the hearer. His letter, inspired by the attendance at a recital by Tina Lerner, follows:

"Where were the so-called music lovers of Hartford recently? Did they not know that some excellent piano music was to be heard at Unity Hall? To those who season after season witness excellent vocal and instrumental recitals go begging for auditors the question naturally arises: Why are large and expensive affairs nearly always successful pecuniarily, when less ambitious performances, even though splendidly meritorious, are given to the little coterie of real music lovers?"

"I believe that the secret lies in the fact that we do not trust our own judgment. When those who love music come to rely upon their own taste in selecting the music they will hear, then will the smaller concerts receive the patronage which is their due. How many listeners, for instance, understand or enjoy what the symphony is saying to them in the degree in which the singer or pianist or violinist speaks to them? Certainly most of us enjoy a bit of melody, of harmony wherever we hear it, and the braver souls will acknowledge a quickening of the pulse as the street organ grinds out the 'Miserere' or any other attempt at good composition.

"This being so, why do we deny our judgment and only patronize liberally the musical affairs which, through the seal of social approval, assume big proportions in

the imagination? This is not a brief against the opera, symphony or other important musical events. It is simply a plea for the unheralded smaller performance which is the stepping stone to a broader grasp of the art as a whole.

"A small, but very enthusiastic, audience listened to some of the best piano playing that has been heard in Hartford. Miss Lerner's phrasing and pedalling alone were worth going miles to witness. To those who wish to understand what they hear it was educational in highest degree.

"The real trouble lies at the root of musical education in this country. We are not taught to understand music—we are only taught to make it. When we learn something of what a piece of music is saying to us, then we will follow our own judgments and not simply go with the crowd in an endeavor to be *au courant* with the world of fashion."

The first of the monthly "Evenings with the Choir" formed an enjoyable entertainment last week at the Metropolitan M. E. Church, Washington, D. C., under the direction of Dana Hollard. Vocal solos, trios and quartets made up the greater part of the program, while the organ numbers were the Beethoven "Sonata Pathétique" and "March of the Priests" from "Athalie." On this occasion A. P. Tasker, who has been the organist of this church for many years, tendered his resignation, and his place has been filled by Mimmie Baily.

Alfred Calzin, as piano soloist and accompanist with Arthur Hartmann on his present tour, is receiving unstinted praise for his excellent work. The papers everywhere are lauding his brilliant work.

The Grasse Trio, of New York, rendered a delightful musical program at the Edgeworth Clubhouse, Pittsburgh, recently, before the Women's Club of Sewickley Valley.

The Normandia Singing Society, of St. Paul, gave a banquet recently at the U. T. C. assembly rooms.

BALTIMORE CLUB IN AFTERNOON MUSICALS

Mischa Elman and Ernest Hutcheson Heartily Applauded in Southern City

BALTIMORE, Jan. 18.—The Arundell Club, on Saturday afternoon, gave one of the most successful musicales it has ever had. Mlle. Campiche, who recently came to Baltimore from Lausanne, Switzerland, gave a recital of French songs, and made a most favorable impression. It was her first appearance in public in this country. Mrs. J. Howard Palmer, violinist, played obligatos to many of the numbers. Her solo offerings were excellently rendered. Mrs. J. Hemsley Johnson accompanied the songs and violin solos, and gave as her solo number MacDowell's Piano Prelude, which was generously applauded. Mrs. Herbert E. Greene, in charge of the music section of the club, presided at the musicale.

J. Norris Hering gave an organ recital at the Peabody Conservatory of Music Sunday afternoon. The entire program was played without notes. He was assisted by Elizabeth Leckie, contralto.

Mischa Elman, the Russian violinist, was the soloist at the concert of the Boston Symphony Orchestra at the Lyric Wednesday evening, and he captivated the audience by his brilliant playing. There were at least twelve recalls.

Ernest Hutcheson, of the Peabody Conservatory faculty, gave a piano recital of extraordinary interest in the Conservatory Hall Friday afternoon, before an audience that filled the hall and enthusiastically applauded the various numbers. Mr. Hutcheson was twice recalled after the Schumann "Carnaval," and was obliged to repeat Mendelssohn's Scherzo from "Midsummer Night's Dream" and d'Albert's "Serenata."

Blackwell, Anderson, Brewer, and Mmes. Temple, Perkinson, Talbott, Morgan, Leigh, Penn, Carrington and Evans.

The club has taken the golden rod for its flower, and its motto is "All that's human must retrograde if it does not advance."

The make-up of the year-book is excellent, and an appropriate quotation is put at the head of the announcements of every meeting.

Heinrich Gebhard's Modesty

Amongst all the ranks of virtuosodom there is no more modest and unassuming an artist than Heinrich Gebhard, one less ready to speak a word in his own praise. But his sympathetic enthusiasm for another betrayed him the other day. It was in a taxicab on the way to the Grand Central Station, after fulfilling his engagement at Hermann Klein's Sunday Popular Concerts, and he was riding with a friend whom he had just picked up, who was unaware of his reason for being in New York.

"Been playing here?" asked the friend. "Yes; at Klein's Sunday Pops." Then, thinking that the friend might perhaps not be aware of the status of these concerts, the pianist leaped enthusiastically to the rescue with, "You know, these concerts are really good—you know—he really engages only the very best artists—"

Then he bethought himself and a shout went up from both which rocked the taxicab like a ship in a gale.

The alumnae of the Eastern Female High School, Baltimore, gave a presentation of C. K. Proctor's Japanese Operetta, "Princess Chrysanthemum," on January 8. The chorus was directed by Elizabeth I. Keyworth; the orchestra was under the direction of Mr. Mirski. The committee in charge were Anna Ward, Grace A. King, Edna Williams, Hilda Wolfram and Beubel Wellener.

The second in this season's series of symphony concerts for young people, under the direction of Frank L. Sealy, will be given in Wallace Hall, Newark, on Friday night, January 22. The orchestra will comprise about fifty members of the New York Symphony Orchestra, and the soloist will be Alexander Saslavsky. The program will be entirely Wagnerian.

Herman Sandby, the first 'cellist of the Philadelphia Orchestra, presented a program of new and old compositions for the cello at Griffith Hall, Philadelphia, on Wednesday evening, January 20. A feature was the performance for the first time in Philadelphia of Sandby's transcription of some Scandinavian folk-songs.

Mme. Jomelli, the popular soprano, between her New York engagements, will make a Southern trip this month, also another flying Western visit, when she sings in Minneapolis on the 31st with the Symphony Orchestra.

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VIRGINIA CLUB'S ACTIVITY

Danville Society to Discuss Musical Subjects at Its Meetings

The Wednesday Afternoon Literary Club of Danville, Va., has issued a neat little year book in yellow and white, the club's colors. The organization, which was founded in October, 1853, by Anna Yates, meets every Wednesday for the discussion of general subjects, economics, history, literature, art, and current events. The meetings devoted to music will be: February 10, "Some Modern Romanticists," and April 7, musicale.

The officers of the club are, Mrs. A. B. Carrington, president; Mrs. Charles Hawkins, vice-president; Mrs. L. P. Morgan, recording secretary and treasurer, and Mrs. Harrison Robertson, corresponding secretary.

The Art and Music circle consists of Miss Stuart, chairman, and Misses Tucker,

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CONCERT FOR MR. AGRAMONTE

His Friends and Pupils Honor Him in Well-Selected Program

Emilio Agramonte, the well-known teacher, was tendered a complimentary concert by a galaxy of artists—friends and former pupils—at the Astor Gallery, Waldorf-Astoria, Thursday afternoon, January 14. There was a large audience present, which applauded generously, and was rewarded with several encores. The program follows:

Duets, "In Cuba" (arranged by Loomis), "Sun Light" (Ware), Misses Hoyt; songs, "Ho Jolly Jenkin," "Woo Thou Thy Snowflake," from "Ivanhoe" (Sullivan), Charles Norman Granville; "Prière" (Massenet), waltz from "Romeo et Juliette" (Gounod), Mlle. Lucienne Cartaut; "Preis Lied," from "Meistersinger" (Wagner), Dan Beddoe; "Phyllis Has Such Charming Graces" (Macfarren), Romanza (Rubinstein), "Where the Bee Sucks" (Sullivan), Mrs. Marie Hissem De Moss; aria, "Erodiade" (Massenet), Guglielmo Caruson; "Tuscan Day" (Engel), "A Little Dutch Garden" (Loomis), Miss Grace Hoyt; trio, "Faust" (Gounod), Messrs. Beddoe, Caruson and Holmes; Polonaise, A flat (Chopin), Miss Enid Brandt; "The Soldiers' Song" (Lohr), "The Old Black Mare" (Squire), Mr. Granville; "Love's Philosophy" (Huhn), "The Infant" (Gaynor), "Summer" (Chaminade), Mrs. Hissem De Moss; "Pirate's Song" (Gilbert), Virgil V. Holmes; "Love Is Meant to Make Us Glad" (German); "When Maidens Go A-Maying," Miss Frank Hoyt; Quartet from "Rigoletto" (Verdi), Mrs. De Moss, Miss Grace Hoyt, Messrs. Beddoe and Caruson. Mr. Emilio Agramonte at the piano.

Especially interesting was the work of Mrs. Hissem de Moss and Messrs. Granville and Beddoe. The latter's rendition of the "Preis Lied," from "Die Meistersinger," aroused so much enthusiasm that he gave as an encore a setting of Stevenson's "Sing Me a Song of a Lad that Is Gone," by Burnham.

Mr. Agramonte accompanied the singers in an admirable manner, with proper respect for the composer's intentions.

His pupils show careful and artistic training.

Paderewski Sails

Paderewski sailed from England on Wednesday, January 20, on the *Kaiser Wilhelm der Grosse* and is due to arrive in New York on Tuesday, January 26. His first concert will be in Waterbury, Conn. on January 28, and his second in Newark, N. J. on January 30. His recital in New York is set for Tuesday afternoon, February 2 in Carnegie Hall.

The Bach Festival Choir, of Montclair, N. J., will appear in New York in connection with the Philharmonic Society in April, with Gustav Mahler as conductor.

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GERMAINE ARNAUD WON FAME ABROAD

Pianist Who Will Tour America
This Season Is Popular in
France and Germany

The recent announcement in *MUSICAL AMERICA* that a new pianist, Germaine Arnaud, would be added to the list of visiting virtuosi this season, has aroused considerable



GERMAINE ARNAUD

Young Pianist Who Will Tour America
This Season

able interest in the work of this young woman. Miss Arnaud arrived in New York last Saturday aboard the *Savoie*.

Reference has already been made to her success in France. That she was equally successful in Berlin is shown by the judgment of the German critics expressed in the leading periodicals of that city. The *Ber-*

liner *Borsen-Zeitung* said: "Her technical gifts are already remarkably perfected; quite faultless; she possesses strength; all shadings and various nuances of touch are at her command; she has a keen sense of rhythm, and displays much taste and verve in her playing. The young artist's rendition among other things of Beethoven's 'Appassionata' and Mendelssohn's 'Prelude, Fugue and Choral' were throughout worthy of recognition."

Another critic, writing for *Der Tag*, says: "At Bechstein Hall, yesterday, we made the acquaintance of a remarkably gifted pianist. Germaine Arnaud, the young woman hardly outgrown her childish shoes, showed strong, original musical feeling, and so much pianistic instinct that one can well prophesy a future for her. We wish her success."

KNEISEL QUARTET CONCERT

Ernest Schelling the Soloist—Well Arranged Program Given

The Kneisel Quartet gave a delightfully arranged program at its third concert in Mendelssohn Hall, Tuesday evening of last week.

The first number was Brahms's B Flat Major Quartet, opus 67-8, which is one of the least successful compositions of the great master. The first movement has energy and compactness, but the thematic material and instrumental treatment does not show Brahms at his best. The Andante and the Scherzo are better examples of the composer's individual style. The last movement, a set of difficult variations, are again not in Brahms's happiest vein.

Two movements from Debussy's Quartet in G Minor—Andantino doucement expressif and *Assez vite et bien rythmé*—came next. These were first played in New York by the Kneisel Quartet in 1902, and in reverse order. The latter arrangement was more effective.

The quartet played beautifully, which probably accounts for the good impression which the work, not in itself deep, made on the large and fashionable audience.

The concert closed with the ever charming Schumann Piano Quintet in E Flat Major, opus 44, in which Mr. Kneisel and his associates had the assistance of Ernest Schelling.

Mr. Schelling's playing has many fine qualities, and he is especially to be commended for the nice tonal balance which he helped to effect. The playing of the strings was vigorous, buoyant and true to the spirit of the work.

Kind Words from Montreal

MONTREAL, Jan. 10, 1909.

To the Editor of *MUSICAL AMERICA*:

Enclosed find renewal of my subscription. Always very well pleased with *MUSICAL AMERICA*.

Wish you much success in the years to come.

THEODORE VANDER MEERSCHEN.

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NEW QUARTET MAKES ITS NEW YORK DÉBUT

Willy Hess and His Associates Give Their First Metropolitan Concert

The Hess-Schroeder Quartet made its first bow to a New York audience at Mendelssohn Hall, Thursday evening, January 14. The members of this organization are well known to concert-goers everywhere. Willy Hess, first violin, is the leader of the Boston Symphony Orchestra; the second violin, Julius S. von Theodorowicz, who for several years sat at the same desk in the Kneisel Quartet, is at present among the first violins of Boston's virtuoso orchestra. Emile Ferir, the viola, is first viola of the latter organization, and Schroeder, cellist—for fourteen years Franz Kneisel's cello—well, every one knows Schroeder, *le bien aime* and collector of loving cups.

The program opened with Beethoven's "Harp" Quartet in E flat major, opus 34, which did not prove to be entirely satisfactory as to balance of tone.

In the Davidoff Quartet for piano and strings, opus 40, which came next, the quartet had the assistance of Wassily Safonoff, to whom the composition is dedicated. This work, heard here for the first time, is neither extremely interesting nor deep. There is an *Andante* built on a beautiful, melodious theme and a graceful and pleasing scherzo. It received a satisfactory

interpretation, although exception may be taken to Mr. Safonoff's rather solid rendering of the piano part.

It was reserved for those who stayed until the end of the concert to hear a superb performance of Schumann's ever fresh and lovely Quartet in A Major, opus 41-30. To Theodorowicz and Schroeder it must have seemed like old times, for this work has always occupied a conspicuous place in the Kneisel repertoire. It was splendidly played, the broad and noble tone of these four performers blended in beautiful sonority. The last movement was given with a rare spirit and dash.

The audience was large and representative of music culture. Nearly the whole of the floor and about one-third of the balcony were filled with attentive and enthusiastic hearers.

Quartets are not made perfect in a few months, and New York is well supplied with musical entertainment. Time was when chamber music had not found public favor, and a famous quartet—there were very few first-class chamber music organizations in those days—used to have a hard time disposing of its tickets.

The Hess-Schroeder Quartet will benefit by its first concert, and gives promise of a great future.

After the concert a little supper was tendered the visitors which only the necessity of their leaving for Boston on the midnight train cut short.

Press comments:

The playing of the quartet was marked by much spirit and by a good ensemble and correct intonation. The performance of Schumann's quartet showed the quality of the new organization at its best; it is the quality of excellent musicianship, a sound and sane artistic sense and unselfish devotion to the music.—*New York Times*.

In the Beethoven quartet in E flat, opus 74, Mr. Hess and his associates disclosed genuine earnestness of purpose and an artistic respect for the intentions of the master. But it cannot be said that

EXPLODED REPUTATIONS



THE SIRENS—From "Punch"

the performance was entirely successful. The quartet has not yet found itself. Its tone is not yet homogeneous and its ensemble lacks that subtle intimacy of thought and feeling which cannot be acquired by any amount of technical study, but seems to be in the nature of a personal equation.—*New York Sun*.

The program ended with Schumann's quartet in A major, opus 41, No. 3. In this the quartet was at its best, preserving admirable balance throughout and displaying much beauty of phrasing.—*New York World*.

Madison Mozart Club Sings

MADISON, Wis., Jan. 18.—A program of much merit was presented by the Mozart club under the direction of E. A. Bredin, the well known instructor in the school of music at the University of Wisconsin. Arthur Beresford, the bass baritone of Chicago, was a leading attraction and scored another triumph. The dramatic cantata, "Paul Revere's Ride," gave Mr. Beresford, and the tenor soloist, Harry Meurer, ample opportunity to display their talent. It was not the first appearance of either artist in Madison and both were up to expectations. The club and soloists were re-enforced by an orchestra of ten pieces selected from the orchestra of the University of Wisconsin, and by the accompaniments on the piano by Alice Regan and, on the organ, by Mr. Bredin.

M. N. S.

Mme. Charlotte Maconda, coloratura soprano, has a Southern tour on her bookings; also one in New England for next month. She will accompany the Dresden Philharmonic Orchestra next Spring on its American tour.

Artists for May Festivals

Haensel & Jones, the New York managers, have announced that the artists under their control will fill the following dates with the May festivals: Florence Hinkle, Adah Campbell Hussey, Glenn Hall and Tom Daniel, at Columbus, Lima, Zanesville and Newark, O.; Florence Mulford and Charles Kitchell with the Boston Festival Orchestra; and Florence Hinkle, Adah Campbell Hussey, Edward Strong and Frederic Martin, for a four weeks' Southern tour in May and June.

Sonatas by Mr. and Mrs. David Mannes

The second Sonata Recital by Mr. and Mrs. David Mannes will be given at the Stuyvesant Theatre, New York, on Sunday evening, January 24, instead of January 17, as originally announced, owing to changes made necessary by the production of Mr. Belasco's new play. The program follows: Rubinstein—Sonata in G major, op. 13; Mozart—Sonata in D major; Schumann—Sonata in D major, op. 121.

Impossible to Leave Out "Musical America"

DOVER, N. H., Jan. 10, 1909.

To the Editor of MUSICAL AMERICA:

In making up my list of papers and magazines that I propose to take during the coming year, I have concluded that it is impossible for me to leave out MUSICAL AMERICA.

It is such a valuable paper to me, I am content to have it as long as I and it exist.

MISS CARRIE E. GRAY.

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MISS SCHNITZER AND RUSSIAN ORCHESTRA

**Pianist Makes Her Re-Appearence
in New York—New Rachman-
inow Symphony**

The Russian Symphony Society gave its third concert at Carnegie Hall on Thursday evening, January 14. The program was as follows:

Rachmaninow, Symphony No. 2; Konyus (a) "Berceuse," (b) "Playing Horses," (c) "Caprice" (Naughty) from the "Child Life Suite" (special request); Liapunow, Ukrainian Rhapsodie; Ippolitow-Ivanow, two Caucasian sketches, "In the Aul" and "March Sardar."

Mlle. Germaine Schnitzer was the soloist. The Ukrainian Rhapsodie of Liapunow, which she chose for the exposition of her powers, makes a demand upon technic only, and calls for no revelation of genuine musical feeling. Like all of Liapunow's work, this rhapsody is fascinatingly unpoetic. One is kept riveted to see if the composer will not at last alight upon one single poetic moment. Miss Schnitzer rose to the technical demands with extraordinary power, and gave what must undoubtedly be regarded as a perfect performance of the work.

For an encore she played the Toccata, op. 111, No. 6, of Saint-Saëns, arranged from the last movement of the Fifth Piano Concerto. As this work also calls for no exhibition of feeling, one could not say what are Miss Schnitzer's powers of poetic interpretation. From a mechanical standpoint, her performance was of absorbing interest.

The only work of any musical worth on the program was the Symphony of Rachmaninow. The style of this work is perhaps too similar throughout to carry off well its great length, which is almost one hour and a quarter. But the material of it is poetic in the extreme. This was the first performance of the symphony, and to any musically impressionable person must be a memorable event, whatever his final judgment upon the work.

It is not at all Russian as regards its thematic material, but is pervaded with a somber gloom, characteristic perhaps of the Russian spirit. The first movement is a kind of cosmic oceanic nocturne, a tone-picture of the primeval chaos. The second movement is a dance of despair, with a middle section which finds its origin in the "Ride of the Valkyries." The third movement is Autumnal, of great beauty in its melodies and rich in its harmonic structure. The fourth begins in a more rhythmic manner than any of the others, but soon lapses into the sad, grave, reflective quality of the earlier portions of the symphony.

Its debts to Wagner and Tchaikowsky are evident, but do not interfere with it as a revelation of a distinct personality. Its weakness is perhaps its lack of symphonic structure, but it is unflinching in its highly poetic character.

The little pieces from the "Child Life Suite" have been heard before at these concerts, and while clever enough are undistinguished. With appalling bad taste, the audience demanded a repetition of two of these numbers, instead of one of the movements of the symphony. The Caucasian sketches are the very acme of local national, or rather racial, color. Whatever the "Aul" may be, it is certainly a queer place to be in.

Russia is the land of colossal techniques. It is only occasionally that the real soul of the people shows through. Such programs as the above are futile as a true representation of the Russian spirit, as



GERMAINE SCHNITZER

Celebrated Pianist Who Made Her Reappearance in New York Last Week as Soloist with the Russian Symphony Orchestra

well as of the true spirit of modern musical art. The orchestra played with dash, and considerable wealth of tone.

WASHINGTON GIVES TO ITALIAN SUFFERERS

**Art, Society and Diplomacy Join Hands
in Concerts Which Net Hand-
some Amounts**

WASHINGTON, D. C., Jan. 18.—The musical contingent of Washington has done its full share for the Italian earthquake sufferers by means of concerts given under the patronage of the Italian Embassy, the diplomatic and social circles.

On last Sunday evening the National Theater was crowded with an audience of enthusiastic workers to hear a concert under the direction of Antonio Celso. The program included selections by a local orchestra of fifty musicians and such notable soloists as Ernest Lent, cellist; Herndon Morsell, tenor; Mrs. Blanche Muir-Dalglish, contralto; the Rubinstein Choral Club, and Henry Xander, pianist. This netted the sum of \$3,000.

On Friday afternoon, at the Belasco Theater, a second concert was given, under the management of Miss Converse, daughter of Rear Admiral Converse. The most important musical feature of this program was the playing of Mme. Marie Von Unschuld, formerly court pianist of the Queen of Roumania, and now president of the Von Unschuld University of Music. This was the only time the public has had the opportunity of hearing this artist of recent years, and her rendition of Liszt's "Hungarian Fantasy" proved a great treat to those who appreciate the best there is in music. She was accompanied in this by an

orchestra of forty pieces. Another interesting number was the piano solo of Mildred Kolb, a pupil of Mme. Von Unschuld, who gave an excellent interpretation of Chopin's polonaise in A flat. A third piano number was that given by David Kindelberger, pupil of Felix Garziglia, who played concert etudes by Mendelssohn and Moszkowski. A number which was greatly appreciated was the recitation by the noted actress, Olga Nethersole, who is playing here.

The dances by Olga Converse were very artistic and graceful. The others who assisted, besides the United States Marine Band, were the Misses Fremont, George O'Connor, Mrs. Lee Phillips and Morven Thompson. A handsome sum was realized, as the wealthy of Washington were generous donors.

A third concert for the Italian cause was heard last night at the Columbia Theatre, the promoter being J. Di Giorgia. The greater part of the program consisted of selections by the Marine Band, under the direction of Lieutenant W. H. Santelmann. The other artists were Ethel Tozier, pianist; Mrs. J. Pipitone, soprano, of Baltimore, and J. Giannini, tenor, of Philadelphia. W. H.

SCHUBERT CLUB HAS ARTISTS' RECITALS

**St. Paul Organization Presents
Augusta Cottlow and Florence
Austin in Concerts**

ST. PAUL, MINN., Jan. 18.—The Schubert Club, one of the foremost musical organizations of St. Paul, presented two artists, Augusta Cottlow, pianist, and Florence Austin, violinist, in concerts within a few days of each other. In spite of the severity of the weather, both concerts were well attended.

Augusta Cottlow, pianist, appeared in recital Thursday evening at the Park Congregational Church. The inclemency of the weather had caused irregularity in train service, as a result of which, Miss Cottlow, who came from the North, did not begin her program until nearly nine o'clock. In spite of the bitter cold, a good audience assembled to hear her in a program presenting many interesting features.

Bach's organ prelude and fugue in D major, arranged by Busoni, was well received. The audience expressed its particular approval of her reading and delivery of MacDowell's "Sonata Eroica," Op. 50. Debussy's "Clair de Lune" and prelude in A minor were given with a clearness of conception and conciseness of execution which added to the good impression already made in the sonata.

The remaining numbers were a Chopin group, comprising the "Mazamka" in C sharp minor, Op. 41, No. 2, Berceuse, Op. 57 and the Ballade in F major, Op. 38; Rachmaninoff's Barcarolle in G minor, Op. 10, No. 3; Zarembski's etude in G minor, Op. 7, and Liszt's polonaise in E major.

Florence Austin, who also appeared under the auspices of the Schubert Club, was assisted by Mrs. W. M. Thurston, contralto, of St. Paul.

Miss Austin made her best appearance in the concerto, Op. 31, No. 4, by Viextemps, which she played with the assurance of an experienced performer. Her numbers included, also, the Suite, Op. 26, in G minor, by Ries, and the following group: Gavotte, by Rameau, an arrangement by Musin, of Pergolesi's "Canzonetta Napolitaine," Gavotte by Gossec, "Les Arpèges" (for violin alone), by Prume, and the "Aris Hongois," by Ernst.

Mrs. Thurston, contralto, is one of the youngest singers on the concert stage. She made an excellent appearance in a group of French, German and English songs. The large audience was warmly appreciative of the singer's efforts. Mrs. Thurston's songs, in which she was ably assisted by Mrs. Hermann Abels at the piano, were as follows: "L'Henre Rose" and "L'Henre Pourpre," by Augusta Holmes; "Wisst ihr," "Brauner Bursche," "Kommt dir Manchmal," "Hoch-gehrmte Rima-fluth," by Brahms; "Standchen," by Franz; Elgar's "Sea Slumber Song" and "In Haven" and Chadwick's, "The Danza."

F. L. C. B.



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Grand Opera an Expensive Pastime

The present national demand for opera is awakening general interest in the cost of its production, which, it appears, like the price of food, has been steadily on the rise. That opera is an expensive pastime, and that favorite song-birds come high, is well known, but there are many sources of expense and financial leakage which are not generally known.

The recent investigation by the Board of Directors of the Metropolitan Opera House conducted by Charles B. Dillingham has brought into public notice many matters which have not heretofore been understood. The loss through the overlapping of contracts made under the Conried régime has been mentioned before.

A more serious source of loss at the present time, however, occurs through the inability of the company to make use of all the artists and conductors at its command and upon its payroll. It is customary to engage the artists for a certain number of performances during the season, the artists to appear twice weekly. Even where it is possible to give the artists the contracted number of performances during the season, it is not always possible to use each one twice in a given week, but he must be paid the full amount, nevertheless, for the week in which he appears but once or even not at all. On the other hand, if he is obliged to appear three times or more in some other week, he must be paid an extra sum.

Moreover, the salaries of most of the working staff have been raised from year to year, and certain of the conductors can be used but rarely. It is necessary to support two choruses, and it is said that two orchestras are also supported, the orchestral cost being \$1,000 per night.

Because of conflicting contracts, many of the most important singers can appear but rarely, or not at all until after a given number of performances called for by the contract of some other artist.

This conflicting of contracts is due chiefly to the changes of régime at the opera house, many of the objectionable contracts holding until 1911. An effort is being made, as opportunity offers, to make the contracts in the European way, where a singer appears a stated number of times during the season on any dates called for by the management. During the last year of the Conried régime \$60,000 was paid to singers for services never rendered.

There has been a steady increase in the number of conductors. There are in the present régime three conductors of Wagnerian opera, Toscanini, Mahler and Hertz. Spertino is engaged to conduct the old Italian operas. The combined cost of these four conductors is in the neighborhood of \$75,000 a season. The cost of Gatti-Casazza and Dippel is about \$50,000. The following table shows the salary, per night, of a number of the principal singers: Caruso, \$2,000; Eames, \$1,500; Sembrich, \$1,500; Bonci, \$1,000; Farrar, \$800; Destinn, \$800; Fremstad, \$800; Burgstaller, \$600; Alda, \$500; Schmedes, \$800; Homer, \$400; Scotti, \$350; Quarta, \$300; Martin, \$300; Feinhals, \$750; Fornia, \$200; Didur,

\$300; Hinckley, \$300; Witherspoon, season; Amato, \$250; Note, \$250; Blass, season.

Then again there are the expenses of a number of other persons. Each of the directors requires a high-priced private secretary, and for the company there is required a press agent, a publicity promoter, a number of bookkeepers, two auditors, several typewriters, and others. Complications in the contracts for scenery and costumes add to these burdens.

The cities now projecting the institution of opera may thus get a foretaste of their troubles. The enthusiasm of youthful operatic enterprise will not be daunted by these difficulties, however, and the present thriving opera-crop promises a fine harvest.

CANADIAN SINGER'S SUCCESS IN LONDON

Mme. Donald to Tour Native Land Under Colonel Mapleson's Management

TORONTO, CAN., Jan. 18.—Edith Miller, the Canadian contralto, sang the music of *Delilah* in the London Choral Society's production of Saint-Saëns's *Samson and Delilah*. London papers speak of her rendition as being excellent.

Colonel Mapleson has arranged with Mme. Donald, the Canadian prima donna, to tour Canada. The date is not yet fixed. Mme. Donald has met with much success in London, Paris and Brussels. She has sung for one season at the Manhattan Opera House, New York.

On January 29, at Massey Hall, Josef Lhévinne will give a grand piano recital.

The Trinity College Glee Club, under the direction of Francis Coombs, will give their fourth annual concert on February 18.

The musical committee of St. Giles's Church has secured the services of Barnaby Nelson as choir director and soloist.

H. H. W.

Mrs. Turner-Maley's Musicales

Florence Turner-Maley, soprano, gave a recital at her studio, the Saxonia, in West One Hundred and Thirty-sixth street, on Sunday, January 10, presenting songs by Von Firlitz, Horn, Gounod, Chaminade, Wekerlin, Saint-Saëns, Robert Franz and Brahms. Julia Waixel was at the piano. During the holidays Miss Turner-Maley sang at many private musicales given by well-known society people in New York. On Christmas Day she sang two services at the Twenty-ninth Street Collegiate Church. Mrs. Turner-Maley will shortly give another recital at her studio, in which some of her pupils will take part.

The important number of Mischa Elman's recital program to be given in Carnegie Hall, New York, on Thursday afternoon, January 28, will be Max Bruch's concerto in G Minor; he will also play the Gossec gavotte, the performance of which at his first concert and at the Manhattan Opera House made such an immediate "hit." He

has been engaged for additional concerts with the Boston Symphony Orchestra late this month, in Buffalo and Rochester.

FOX AND BUONAMICI SCHOOL A SUCCESS

Methods of Teaching Are Producing Artistic Results Among the Students

BOSTON, Jan. 18.—The Fox-Buonamici School of Pianoforte Playing, which was founded at the beginning of the present season by Felix Fox and Carlo Buonamici, is enjoying a most prosperous first year. The registration has been considerably larger than was expected, for the initial year, and the directors of the school are greatly pleased with the outlook.

One of the special features of the school, which has been of great interest and benefit to the pupils, is an assembly which takes place once a month, and which is attended by all of the pupils of the advanced grades. Students are expected to be ready to play at these assemblies, and the playing, which is sometimes competitive, is followed by an informal discussion among the pupils and criticism by the directors. Plans are already being made for a recital of advanced pupils at the close of the present season.

The forming of the school was, in many ways, an ideal combination of two of Boston's most successful and best-known concert players and teachers. The wide acquaintance and particularly high reputation of both of the directors have resulted in placing the school at once upon a prosperous and high artistic basis. D. L. L.

Sacred Concert at Synagogue

Under the direction of Max Spicker, the musical director, and with Will C. MacFarlane as organist, the choir of Temple Emanuel gave a concert of sacred song and synagogue music on January 12. The following members of the choir sang: Inez Barbour, Rena K. Lazelle, Martha Timothy, Clara Lumley, Annie M. Roth, Jennie Hebbard, Janet Spencer, Louise Scherhey, Marie L. Holt, Bertha L. Frank, Mary M. Ward, Pearl Benedict, Berick von Norden, A. P. Silbernagel, William Bartels, F. L. Berger, Clemente Bologna, Harry T. Burleigh, Gustav Holm and Albert G. Janpolski.

Would Not Lose An Issue

WASHINGTON, D. C., Jan. 9, 1909. To the Editor of MUSICAL AMERICA: I enclose my subscription. I should dislike very much to lose one issue of the paper, because it has become a very essential thing in our household.

MISS LENORE LACEY.

Musical programs have been arranged in connection with lectures to be given under the auspices of the Municipal Art Society, Baltimore, in different sections of the city. The soloists will be Hobart Smock, tenor; Dr. B. Merrill Hopkinson, baritone; C. Bertram Peacock, baritone; Gordon Thayer, pianist; Bart Wirtz, cellist; J. H. Uhlig, tenor. The accompanists will be Katharine Poorbaugh, Philip Ogden and Mrs. Henry Franklin.

NASHVILLE MUSIC CLUB DOES EXCELLENT WORK

Southern Organization Encourages Local Talent and Imports Foreign Artists

NASHVILLE, TENN., Jan. 18.—The MacDowell Club of this city is one of the most active musical organizations in Nashville, both in promoting the study of music among local musicians and in importing artists for concerts and recitals.

The club's latest venture was the engagement of Cecil Fanning, the young baritone, for a recital. The audience was composed almost entirely of members of the MacDowell Club, though a few outside music-lovers were seated through especial arrangement.

The program was varied in style, age and nationality, and the songs were each of especial interest. The entire program was rendered in an inimitable manner and with dignity and style of interpretation that promises much for the young singer. He was accompanied by H. B. Turpin.

The officers of the club for the present season are Mrs. Robert F. Jackson, president; Miss Swan, secretary; Mrs. L. G. Noel, chairman of the program committee, and Daisy Lenehan, treasurer.

Tina Lerner Plays in Philadelphia

PHILADELPHIA, Jan. 18.—The first of the morning musicales under the management of Mrs. Frances Graff Sime at the Bellevue-Stratford, was attended by a large audience, thus assuring the success of the series.

The soloists were Tina Lerner, pianist; Edna Crider, soprano; Glenn Hall, tenor, and Edith Mahon, accompanist. Miss Lerner was the star of the occasion and won enthusiastic approval. The contributions of Edna Crider, Glenn Hall, and the skillful accompanying of Miss Mahon were received with much more than merely polite and perfunctory appreciation.

Margaret Rabold to Give Recital

Margaret Rabold, soprano, assisted by Arthur Whiting, pianist, will give a song recital in Mendelssohn Hall, New York, on January 25. The program will contain a group of old Italian songs and compositions by Brahms, Grieg and Whiting.

Mrs. C. S. Johnston, of New Haven, Conn., will sing at a concert to be given by the South Norwalk Choral Club on January 22.

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MAUD POWELL WITH HAMLIN IN CHICAGO

Notable Recital Given by Two
Artists in the Grand
Opera House

CHICAGO, Jan. 18.—The beauty and practicability of the Grand Opera House in furnishing superb environments for music with excellent acoustics was demonstrated last Sunday at the joint recital of Maud Powell, America's distinguished violinist, and George Hamlin, tenor.

Mr. Hamlin gave a creditable interpretation of the trying recitative and aria from Handel's "Jephtha," and subsequently sang a group of four admirably differentiated songs by Brahms.

Afterwards he presented two songs by Arthur Olaf Andersen, a local composer, "In Maytime" and "A Spring Song"; also a new and effective bit of work, "Bird Raptures," by his gifted accompanist, Edwin Schneider. In response to tumultuous applause he gave "Flower Rain," which came from the same facile pen.

Maud Powell's first number was Tartini's sonata in G minor, "The Devil's Trill," showing that the facility that has marked her playing in time past has lost none of its grace, power and the tone is as delicate and appealing as ever. Subsequently she gave two Grieg numbers, Mozart's Andante from E flat concerto and a minuet, both charming bits, elegantly played, winning the distinction of a double encore. Her heaviest selection was Wieniawski's D Minor Concerto, which was forwarded with singular beauty. It was marked by charm of tone and delicate poetic feeling, a rare attribute in modern violinistic art. Debussy's "En Bateau" was offered by her as a novelty.

GEHBARD'S BOSTON RECITAL

Pianist Gives Program Containing Several Unfamiliar Compositions

BOSTON, Jan. 19.—Heinrich Gebhard, the Boston pianist, gave his first recital of the season, in Steinert Hall, yesterday afternoon, before an audience which completely filled the auditorium. The program was in many ways one of the most interesting given here this year, containing several compositions seldom heard in recital.

Mr. Gebhard has been called a tone poet, and rightfully so, for if there was ever poetry in tone, as well as poetry in expression and interpretation, it was displayed in his work yesterday afternoon.

The program contained the following items:

Brahms, Rhapsody, G minor, op. 79, No. 2; Beethoven, Sonata, op. 53; Franck, Prelude from Prelude, Aria and Finale; Fauré, Impromptu, No. 2; Debussy, "Reflets dans l'eau"; "Jardins sous la pluie"; Chopin, Scherzo, B flat minor, op. 31; Hopkirk, "In the Ruins"; Farwell, Navajo War Dance; Johns, Canzone; Liszt, Waldesrauschen and Fantasia on "Rigoletto."

Helen Waldo in Recital

Helen Waldo, contralto, gave a musicale at the studio of her former teacher, W. N. Burritt, No. 834 Carnegie Hall, last Sunday afternoon. In spite of the inclemency of the weather a large number of guests appeared, and Miss Waldo presented the following program:

"The Laird o' Cockpen," John Anderson; "My Jo," "Ye Banks and Braes," "Callin' Hurrin'," "Mon Petit Cœur Soupire," "L'Amour S'en Vole," "Maman, Dites Moi," "Der Tod und das Mädchen," Schubert; "Meine Liebe ist Grün," Brahms; "Nine Mother Goose Songs," Coolidge; "Two Fairy Songs," Johns; "Slumber Sea," Chisholm; "His Buttons Are Marked U. S.," Bond; "How's My Boy," Homer.

Miss Waldo has a deep contralto voice, which she uses with artistic taste and expression. She was most pleasing in the songs of childhood. After the recital a reception was held.

De Pasquali Recalled Seven Times

The audience at the Metropolitan Opera House Sunday evening was large, considering the exceptional attractions of the earthquake benefit at the rival house. A feature of the program was the appearance of Bernice de Pasquali, who was enthusiastically recalled seven times after she had sung "Ah fors è Lui" and "Sempere Libera," from "La Traviata."

Best of Its Kind

CHICAGO, ILL., Jan. 16, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed find renewal subscription to MUSICAL AMERICA. We are musical people and enjoy your paper very much. It is the best of its kind in existence.

With best wishes for continued success,
MRS. W. B. MARCUSON.

MARIA E. ORTHEN IN NEW YORK RECITAL

Liederkrantz Protégé Makes Her
Début in Carnegie Hall - Many
Friends Present

Maria E. Orthen, the young soprano, who was sent abroad by the New York Liederkrantz for a three years' course of study, and who returned recently, gave a song recital in Carnegie Hall on Sunday afternoon, January 17. In spite of the inclement weather, many members of the Liederkrantz and friends of the singer attended, and remained to congratulate the young musician on her successful début.

The program was, to the singer, a trying one, for it was composed almost entirely of songs of the ultra-modern school, only Brahms being present to balance groups of Hugo Wolf, Richard Strauss and Max Reger. Though severe, the program was enjoyable and evidently appealed to the audience, for it won consistently generous applause. Miss Orthen displayed a voice of good quality, especially in the middle portion, and of brilliancy on the upper tones. Her enunciation was a delight, and might serve as a model to other singers.

She was most successful in those songs which required sustained tonal work, though that did not prevent her from singing Wolf's "Mausfallen-Spruechlein" and Reger's "Mein Schätzlein" in such a dainty and delightful archness of style that the audience redemanded them. Miss Orthen's voice is large, and of the dramatic style, and she interprets broadly and with assurance. Additional interest attached to the Reger songs because the singer had had the benefit of the composer's suggestions and, on one occasion, of his accompaniment in concert. Franz Czerny accompanied.

ST. CECILIA CLUB CONCERT

Victor Harris's Chorus Gives Notable
Program at the Waldorf-Astoria

The St. Cecilia Club of women's voices, Victor Harris, conductor, gave the first private concert of its third season in the ballroom of the Waldorf-Astoria, Tuesday evening, January 19, before a large and fashionable audience. The club was assisted by Inez Jolivet, violinist; Claude Cunningham, baritone, and Bertram Fox, accompanist, in an interesting program which contained:

"I Waited for the Lord" and "Titania's Slumber Song" (Mendelssohn); "Evening Prayer in Brittany" (Chaminade); "Ashes of Roses," unaccompanied (Victor Harris); "Werther" (Grant), St. Cecilia Club; "Zueignung" (Strauss); "Ich Wandre durch die Nacht" (Fox); "Le Sais-tu Bien?" (Pierne); Claude Cunningham; "Barcarolle" from "Les Contes d'Hoffmann" (Offenbach); Boléro, "Come, Sisters, Come" (Mackenzie); "Ballad of Sir Humphrey Gilbert" (Wolstenholme); St. Cecilia Club; "Nocturne" (Chopin-Sarasate); "Hungarian Dance" (Hubby); Inez Jolivet; three songs from "The Princess" (Tennyson), double chorus, stage and echo, unaccompanied (von Holst); "Lady Spring" (Victor Harris); "In the Time of Roses" (Reichardt); "Make Me Not Laggard, Sleepy" (Rogers); Claude Cunningham; "Up, Sailor Boy, 'Tis Day" (Bullard), St. Cecilia Club.

The beautiful tone quality, spirit, shading and high perfection of ensemble which the club has secured reflect great credit upon its conductor.

The choruses, "Ashes of Roses," "Ballad of Sir Humphrey Gilbert" and the songs from "The Princess" had their first performance, and were well received.

In the songs from "The Princess" an excellent echo effect was obtained by placing the "echo," a line of handsomely gowned women, in the upper balcony, opposite the stage.

Claude Cunningham was in splendid voice, and sang with his usual spirit, musicianly feeling and intelligence. He was warmly applauded for his singing of Victor Harris's "Lady Spring." The composer bowed his thanks from the piano, but modestly declined to give an encore.

Robert G. Weigester, the voice teacher, gave the first of a series of "studio evenings" to his pupils last Friday evening in New York. The subject of the evening was "The Modern Art Song, Its Origin and Development." The first part of the evening was devoted to an informal lecture by Mr. Weigester, which was interesting and instructive. The second part consisted of a recital in which the following pupils participated: Miss McNeil, Miss Louise Falconer, Miss Clinton, Miss Endemann, Messrs. Harry Delano Pooke, Frank MacEwen and E. F. Perkins. At the conclusion of the program a pleasant social hour was enjoyed and punch was served. The next "studio evening" will be given February 19, and the subject will be "Song Interpretation."

NEW ORLEANS HEARS MARK KAISER AGAIN

Noted Violinist Makes His Re-
appearance After Long Absence
from Concert Stage

NEW ORLEANS, LA., Jan. 16.—After an absence of five years from the concert platform, Mark Kaiser, the distinguished violinist, was recently heard in a recital. Those who remember the artist as a young man winning triumphs while touring with



MARK KAISER

New Orleans Violinist Who, After Five
Years, Has Returned to the Concert
Stage

Theresa Carreño, Theresa Tietjens and Marie Rose, under the direction of Strakosch and Mapleson, assert that he has lost none of the excellent qualities by means of which he then compelled instant recognition. His beautiful tone was displayed with great effect, especially in the Moszkowski concerto, which was rendered with a charm, dash and brilliancy that evoked rounds of applause. Mr. Kaiser studied at the Paris Conservatory, and was a pupil of Dancla. He has toured with Emma Thursby, in addition to the other above mentioned artists, and was connected with the Peabody Orchestra under Asgar Hamerick.

The joint recital of May Randolph-Trezvant and Bentley Nicholson was an important musical affair. Mrs. Trezvant's numbers included selections from Schumann's "Davidsbundler," the Love Song from "Die Meistersinger," Wagner-Liszt; Ballad, Debussy; Scotch Legend and Concert Waltz, Mrs. Beach; and, as encores, selections by Dvorak and Schütt. Mr. Nicholson sang two Sea Lyrics, Campbell-Tipton; "Ecstasy" and "Across the Hills," Rummell; and two Boat Songs, one by Grieg and the other by Harriet Ware. A combination of two such splendid talents was the means of attracting a large audience.

The Polyhymnia Circle's third musicale was a brilliant success, Theresa Cannon Buckley, the able director, conducting the large chorus with absolute control. Ferdinand Dunkley was one of the prominent soloists.

H. L.

Elman Soloist with Thomas Orchestra

CHICAGO, Jan. 18.—Mischa Elman was the soloist at the Theodore Thomas Orchestra concert, and his performance of the Tchaikowsky Concerto aroused the audience to a high pitch of enthusiasm. Director Stock presented admirably the second symphony of Borodin and Glazounow's "Ruses d'amour."

At a recent auction at the Fifth Avenue Art Galleries, New York, Paolo Guidotti's "Madonna and Child" was the cause of spirited bidding. Enrico Caruso, of the Metropolitan Opera Company, wanted the picture, but it finally went to Anita Stewart for \$490.

SUMMER SEASON OF MANHATTAN OPERA

Mr. Hammerstein to Give Popular
Performances Beginning
Next August

Grand opera in New York next Summer for the masses is what Oscar Hammerstein, director of the Manhattan Opera House, has planned. Beginning on Monday, August 16, and continuing for three months, he will give opera at popular prices, thus retaining the services of his regular chorus and of some of the singers in the chorus in his Philadelphia opera house. He hopes to make the Summer opera a feature of New York.

Mr. Hammerstein is now engaging artists in Europe to sing the principal rôles in the operas which he will produce. Most of these singers have long répertories of Italian operas, and they will increase these. Mr. Hammerstein plans to fill the preliminary three months of opera with works in Italian and English, and for the rôles in the latter operas he is negotiating with John McCormack, an Irish tenor, whom he has under contract for next season, and William Hedmont, an English tenor.

All the boxes in the grand tier will be removed for the early season and seats will be substituted to enlarge the capacity of the opera house. When the regular season, which is announced to begin on November 15, is opened, the boxes will be restored.

Mr. Hammerstein says he has a two-fold reason for having a supplementary season of opera, the prices for which will range from 50 cents to \$1.50. He will keep his chorus singers together, instead of letting them go for five months into other fields after they have been trained and rehearsed, and will have them at hand to study new operas and to respond to his call for the opening of the regular season. This applies also to the orchestra, the stage hands and the small army of other employees at the Manhattan. Then, too, Mr. Hammerstein will keep the new singers who are to be heard in the principal rôles in his preliminary season of opera and when the regular season opens he will make them the nucleus of an "auxiliary Manhattan Opera House company," as he calls it, which may be sent on tour through the large cities in the Winter.

Mr. Caseras, an attaché of the Manhattan Opera House, departed for Europe this week to aid in the selection of singers. Mr. Hammerstein will go abroad early in April to look after his operatic interests and help to get this second company together.

WHY MISS GARDEN OBJECTS

Cavalieri's Engagement by Hammerstein
Aroused Her Ire

The engagement last week of Lina Cavalieri, formerly of the Metropolitan Opera Company, and who has lately come into prominence by establishing a perfumery shop in Fifth avenue, to sing the leading rôle in "Thais," at the Manhattan Opera House, has aroused the ire of Mary Garden, of the latter company.

Miss Garden maintained that *Thais* is a rôle which is peculiarly her own, and considers the employment of Miss Cavalieri as an infringement upon her rights. Mr. Hammerstein declared that he engaged the Italian prima donna in order to relieve Miss Garden, who has been busily occupied of late with her preparation for "Salomé," which will be given on January 28.

Cavalieri's début was scheduled for January 30, but, according to Miss Garden, Mr. Hammerstein would "have to take the consequences" if he carried out this intention. In the meantime Mr. Hammerstein decided to abandon his plan of giving Cavalieri the rôle.

Musicale in the Burritt Studio

"The Allegro Quartet," a new organization, composed of Edna Patterson, soprano; Helen Waldo, contralto; Edward W. Frank, tenor, and Royal F. Dadmun, baritone, gave "In a Persian Garden" at the studio of W. N. Burritt, No. 834 Carnegie Hall, New York, on Tuesday evening. The members of the quartet, who are pupils of Mr. Burritt, have excellent voices, and show the good results of careful training. An audience which completely filled the studio was most enthusiastic, and the soloists were obliged to give several encores. The accompaniments were admirably played by Miss Wenk.

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NATIONAL FEDERATION OF MUSIC CLUBS

The Organization's \$2,000 Prize Contest Has Attracted Many Competitors

MEMPHIS, TENN., Jan. 18.—Much interest has been aroused in the Federation by the offer of \$2,000 in prizes for the best American compositions. This sum will be divided into three parts, the first prize of \$1,000 being offered for the best orchestral composition. When the contest closed October 1 there were twenty-five compositions entered for this class. For class 2, or the vocal solo class, there were sixty-one contestants, and for the third class, piano solo, there were twenty-eight contestants. These compositions are now in the hands of the judges. The committee has been instructed to withhold the names of the successful contestants until the Biennial meeting of the National Federation at Grand Rapids, Mich., next Spring, when the compositions will be rendered and prizes awarded. A circular letter has been sent to the clubs of the Federation stating that the fund from which these prizes will be drawn is being subscribed by the clubs in the Federation. Six of the clubs in the Eastern section have responded, fifteen from the Middle section, thirteen from the Southern section and nine from the Western section. The total amount having been received from federated clubs, to date, being \$920. The circular from the Committee closed with the following statement:

"Confident of the deep interest felt by every club in the Federation in the musical uplift of our country and in every branch of work undertaken by the Federation, we earnestly hope that all the clubs not yet having subscribed to this fund will consider the matter and communicate with the chairman of the department. All clubs that have subscribed and not yet sent drafts are respectfully asked to send the same to Mrs. J. E. Kinney, No. 737 Corona street, Denver, Colo., by April 1."

The circular is signed by the committee: Mrs. Jason Walker, chairman; Mrs. David Campbell and Arthur Farwell.

The Harmonica Circle, of Lebanon, Pa., have out a most attractive year book for the season of 1908-09. The official board for the season is: president, Mrs. C. M. Coldren; vice-president, Mrs. E. Mease; secretary, Miss A. De Hu; corresponding secretary, Miss K. L. Kline; treasurer, Miss K. Grittinger; librarian, Miss L. Brooks. The last program of the club was a recital by Mary Hall, on January 16.

The Music Study Club, of Topeka, Kan., is doing fine work this season, under the direction of Mrs. R. H. Morehouse, president. On December 18 the club gave an interesting and instructive program from Schumann. The club was entertained on January 8 by Mrs. Albaugh, and on January 15 by Mrs. Bowlby.

Mrs. Nettie Stamm is the president of the Treble Clef Club, of Pittsburgh, Kan., this season, and is filling the position to the satisfaction of all. On January 11 a MacDowell program was heard by the club and

its friends. A splendid paper on the life and work of the composer was read by Jennie Graves. Minnie True sang some MacDowell songs and Mrs. Stamm and



LOUISE STAPLETON

A Talented Member of the Beethoven Club, of Memphis, Tenn., Who Will Study in New York This Winter

Mrs. Irene Shepardson rendered two piano selections from the composer of the day. The annual election of officers was held at this meeting; the official board will be announced later.

The Berwyn Musical Club of Berwyn, Ill., has twenty members this season and under the leadership of Jane Barr Baldwin is doing good work. Mrs. Mary G. Hall is the vice-president, Mrs. Laura Marquis, secretary, and Mrs. Ella Willis, treasurer.

The Tuesday Musical Club of Denver, Colo., heard Maud Powell, the violinist, in concert with artist members of the club on Tuesday evening, December 15. Hattie Louise Simms was musical director for the evening and Misses Anne Ford and Evelyn Crawford were the accompanists.

Mrs. J. E. Kinney, who was the retiring president of the National Federation of Musical Clubs, is the president of the Tuesday Musical, and all the Federation will be glad to know that under her able guidance the club is one of the most progressive organizations in the Federation.

NOLA NANCE OLIVER.

Manchester Choral Society to Sing

MANCHESTER, N. H., Jan. 18.—The Manchester Choral Society will give its first concert on January 27, when "The Death of Minnehaha," by Coleridge-Taylor, will be given, with Marie Stoddard, soprano, and Reinald Werrenrath, baritone. The conductor will be E. G. Hood, and the Boston Festival Orchestra will play the

accompaniments and several selections. Manchester's third annual festival will be given May 4 and 5, when the chief works will be Elgar's "Light of Life" and Verdi's "Manzoni Requiem." The solo singers will be Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, bass.

Cathedral Choir's Mendelssohn Night

"Mendelssohn Night" was celebrated on the evening of January 14 in Synod Hall, New York, by the Cathedral Festival Choir in celebration of the one hundredth anniversary of Mendelssohn's birth. The program consisted entirely of works by this composer.

Walter Henry Hall directed, and the program afforded interest to the large audience.

Felix Lamond, well known as an organist, played the piano part of the Capriccio Brillante in D minor, for piano and orchestra, and earned credit and applause for his performance. Then the choir, assisted by soloists, sang a part of the "Elijah," and the chief incident of praise in this was the spirited singing of the Baal chorus. The soloists enlisted were Marie Stoddard, Miss Fogg, Alfred Dunlop and Frederick Weld.

Under the auspices of the Berkeley Institute, Brooklyn, a concert was given recently by Freda Wagner, soprano, and Edward Tenchalik, violinist, assisted by Wanda Tenchalik, Christian St. George and Charles H. Hart. The program contained compositions by Ravina, Rachmaninoff, Field-Schulhoff, Vieuxtemps, St. George, Liszt, German, Beethoven, Chopin, Hauser, Brahms, D'Albert and Schulz-Evler.

DENVER APOLLO CLUB PERFORMS NEW WORK

Society Sings Composition by Director Henry Houseley at Gadski Recital

DENVER, COL., Jan. 15.—The Apollo Club presented Mme. Johanna Gadski last week at Trinity Church in one of the most successful concerts of its series. The singer was warmly greeted by an overflowing audience of enthusiastic admirers and representative musicians, who freely acknowledged their enjoyment of Mme. Gadski's meritorious efforts. The numbers given by the club during the evening included a setting for men's voices of Frank L. Stanton's "Jest a-Wearyin' for You" by the club's director, Henry Houseley.

Several local musicians figured prominently at an extra concert given under the auspices of the Tuesday Musical Club, at Unity Church, last Tuesday. A number of songs by Mrs. Lola C. Worrell, the composer, of this city, were faithfully interpreted by Bessie Fox Davis, whose fine contralto was splendidly adapted to the task.

Another feature of more than ordinary interest was the playing of Mrs. Smissaert, a well-known pianist and teacher of this city, whose technical equipment proved adequate for a virile rendering of the "Zwölf Phantasie-Etuden," by Francis Hendriks, the young Denver composer and pianist who has been pursuing his studies for the past four years in Berlin, and who is about to make a concert tour of France and Belgium.

W. S.

Mrs. Carrie L. Dunning to Establish Her Unique Piano Classes in New York City

Mrs. Carrie L. Dunning, the originator of the Improved System of Music Study for Beginners, has come to New York to establish classes for the exposition of her method of teaching the first principles of piano playing.

Mrs. Dunning, at the Hotel Empire, said to a representative of MUSICAL AMERICA: "For many years I have been interested in this subject. When I returned from several years' study with Fraulein Prentner and Leschetizky I taught only advanced pupils. The more I taught, the more I was impressed by their lack of general knowledge of the rudiments of music. As I could find no practical system of teaching beginners, I determined to work out one of my own, based upon psychological principles."

"I began in a small way at my studio in Buffalo, taking three music teachers to whom I explained my methods."

"At the Buffalo convention of the New York State Music Teachers' Association, in 1904, I gave a demonstration of my system, and the reports in the newspapers and musical journals were highly flattering."

"I have held classes all over the country and have had great success everywhere. Last June a program was given at Rochester by pupils who had studied my methods only one year."

"I have just come here from Pittsburg, where I have successfully completed a normal training class for teachers. More than one-half of my class were teachers who had studied in Europe with the best masters. The leading people in Pittsburg, among them Adolph Foerster, were interested in my work and expressed faith in my methods."

"My classes are composed only of teachers and are purposely small, thus enabling my students to come in close contact with me."

Mrs. Dunning believes in the class system. Pupils are taught by means of symbols, disks, time sticks and movable musical characters and an ingeniously constructed keyboard simplifies notation. By means of interesting games tedious drills are made pleasure, the muscles are developed by gymnastics performed to little rhythmical songs, and marches and drills cultivate correct ideas of time.

"By teaching the rudiments of music in a scientific manner," continued Mrs. Dunning, "pupils are prepared for advanced teachers. I lay great emphasis on ear-training, sight reading, transposition and notation, and try to instill into the pupils' mind every uplifting and beautiful thought connected with music. Less progress has been made in teaching music than in any other branch of education."

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VARIED PROGRAM AT MR. KLEIN'S CONCERT

Kitty Cheatham, Petschnikoff and
Others Perform at the
German Theater

The following program was offered on
January 17 at Herman Klein's Sunday
"Pops":

Trio, piano and strings, E. Major, Opus 19
(Robert Kahn), Carrie Hirschmann, Mr. Petsch-
nikoff and Darbishire Jones; Hungarian Songs,
"At Night," "Betrayal" (Karel Bendl), Avery
Belvor; "Cello Solos, Chant Elégiaque (Van
Goëns), and Minuet (Hugo Becker), Darbishire
Jones; Recitations, "Phyllida Flouts Me" (music
by Stanley Hawley), "Butterflies," from Francois
Coppée (music by Minnie Cochrane), "The Little
Grey Lamp" (Archibald Sullivan), and "When
Milandy Sings" (Paul Lawrence Dunbar) Kitty
Cheatham; Pianoforte Solo, Hungarian Rhapsody
No. 12 (Liszt), Carrie Hirschmann; Songs, "For
a Dream's Sake" (F. H. Cowen) and "A Barque
at Midnight" (Frank Lambert), Avery Belvor;
Violin Solos, Melody (Tschaiowsky), and "Danse
Russe" (Petschnikoff), Alexander Petschnikoff;
Songs, "An Old Romance" (Guy d'Hardelot),
"The Boxy Man" (Amy Trowbridge), "The
Plaint of the Little Bisque Doll" (Herman Avery
Wade), "Visitors" (Waddington Cooke), Kitty
Cheatham.

The idea of these concerts is in itself
so excellent that it is to be regretted that
it cannot be carried out in a stronger way
in all of its details. This program is at-
tractive, but contains certain things with
not enough character to be called either
good or bad. Such were the songs chosen
by Mr. Belvor. A man of his good voice
and presence should avoid these senti-
mental, characterless, rhythmless songs,
and give something with snap and spring
to them. The Cowen music is hopeless
leagues behind Christina Rossetti's wonder-
ful poem.

The Kahn Trio is a pleasing work, lack-
ing real invention. It is melodious, even
saccharine, and was, of course, very well
played. Mr. Jones played his solos in a
clean-cut way, with good tone and good
bowing. The Becker Minuet is a sort of
paraphrase of the old familiar "Cinquant-
tine."

Miss Cheatham's art is thoroughly
charming, refreshing and delightful. The
subject matter of her work, while still ad-
mitting of distinct popularity, lifts itself
vastly above the sentimental and flabby
offerings usually designated as popular. If
all our popular singers and readers would
study the principles underlying Miss Cheat-
ham's work and give us only such works
as contained a genuine imaginative idea,
however light or delicate, instead of the
usual reiteration of senseless sentimental-
ities, it would be a gain for all, and the qual-
ity of popularity would not suffer. Miss
Cheatham's art is uplifting as well as
popular.

Mr. Petschnikoff played the Tschaiow-
sky melody with racial sympathy, and his
own "Danse Russe," which in fact seems
to have little Russian in it, in a manner
to create a sensation. His effect with
"double-stopped" harmonics was an achieve-
ment. If his manner of playing is not
academic or traditional, it is nevertheless
full of character, and individuality is now-
adays a quality of the greatest worth to its
possessor, and almost demanded as an in-
separable adjunct of basic ability.

Atlantic City Organist Resigns

ATLANTIC CITY, N. J., Jan. 18.—A. Alex-
ander Rankin, for four years organist and
choirmaster at St. James P. E. Church, has
resigned to assume the direction of the
choir of St. Paul's Memorial Church,
Philadelphia. He will continue his classes
in this city.

Mae Farley, soprano, and Dr. Frederick
Charles Freemantel, tenor, both of Phila-
delphia, were the soloists at the Steel Pier
last Sunday evening. L. J. K. F.

A meeting of the West Association was
held recently in New Haven, Conn., and
the program was given by Helen Gauntlett
Williams and Syrena Scott Parmelee.

WHO IS HE?



This is not an advertisement for a brand of chocolate or tea, but the portrait
of a distinguished musician as he appears, when "off duty" in the Summer time.
The readers of MUSICAL AMERICA are invited to guess who he is and send their
answers to the Editor. The names of the correct "guessers" will be published next
week.

Mrs. Mackay's Dinner and Musicales

Mrs. Clarence H. Mackay entertained on
January 10 at her residence, No. 244 Mad-
ison avenue, in honor of Miss Mills and
Lord Granard. The dinner was followed
by a musicale, at which the artists were
Mischa Elman, violinist; Cleofonte Cam-
panini, conductor, and an orchestra from
the Manhattan Opera House. The pro-
gram was well chosen and was particularly
pleasing. Many well-known society people
were present.

Moszkowski Waltz in Song Form

Edith Haines-Kuester, the well known
pianist and composer, is the author of an
effective song arrangement of one of Mosz-
kowski's waltzes which the Schirmers are
soon to publish. "Spring Night" is the title
of this song. Mme. Haines-Kuester has to
her credit also, "Renunciation" and "Seren-
ade," two compositions which have met with
much favor.

Nathan Fryer on Western Tour

Nathan Fryer who will play at Vassar and
Oberlin before starting on an extensive
Western tour, was most enthusiastically re-
ceived at the Liederkranz Concert in New
York on January 9. Mr. Fryer played
Chopin only, and his exquisite musicianly
and carefully thought out interpretation

made a visible impression on his hearers.
After the concert Mr. Fryer was heartily
congratulated by several noted pianists and
among them Rafael Joseffy himself.

Christmas Cantata Repeated

TOLEDO, O., Jan. 18.—Owing to the great
demand for a repetition of Gade's "Christ-
mas Eve," which was given at Christmas
time by the choir of Trinity Church, Her-
bert Foster Sprague, organist and choir-
master, it was again sung before a large
audience. The solo parts were rendered
by the same singers. Especial mention
should be made of the work of Master
Raymond Kocher. The accompanist was
George Lyon.

Grows Better All the Time

SEDALIA, Mo., Jan. 11, 1909.
To the Editor of MUSICAL AMERICA:
Please renew my subscription, so there
will be no loss of numbers. MUSICAL
AMERICA grows better all the time.

Very truly,
HELEN G. STEELE.

Charles Clark, the American baritone,
was a soloist at a recent Berlioz concert
in Tournai, France.

BIG AUDIENCE FOR ST. PAUL ORCHESTRA

Organization Grows in Popularity
and Attracts Greater Numbers
to Each Concert

ST. PAUL, MINN., Jan. 18.—The regular
popular and symphony concerts were given
by the Symphony Orchestra, the first, with
Alexander Petschnikoff as soloist, and the
second, with George Hamlin substituting,
on short notice, for Burgstaller.

At the popular concert, although but one
movement of the Tschaiowsky Violin Con-
certo had been advertised, Mr. Petschnikoff
insisted on playing the whole three move-
ments, the orchestra, under Mr. Rothwell's
leadership, playing with remarkable skill.
Orchestra and audience alike were enthu-
siastic over the inspiring playing of the
great artist. Mr. Petschnikoff appeared
again in a "Cavatina," by Cui, and his
own "Russian Dance," with Margaret
Milch at the piano.

The orchestral numbers on this occasion
were the "Festival March," by Richard
Strauss; Smetana's symphonic poem, "The
Moldau," Rossini's "William Tell" over-
ture, the program closing with a Viennese
Waltz, "Wein, Weib, und Gesang," by Jo-
hann Strauss.

The fifth symphony concert by the St.
Paul Symphony Orchestra, Walter H.
Rothwell, conductor, was given in the
Auditorium Tuesday evening before one of
the largest audiences of the season.

Schubert's "Unfinished" Symphony was
given an excellent performance. Mr.
Rothwell brought out the dialogue of parts
in a telling way and the audience gave
good evidence of its enjoyment.

A feature of the program was the pres-
entation of two movements of Debussy's
String Quartet in G minor, Op. 10, by the
entire string choir, excepting the basses.
It was a beautiful number, well rendered
and well received. The remaining or-
chestral offering was Massenet's Suite,
"Scenes Alsaciennes."

George Hamlin, tenor, was the assist-
ing soloist. Mr. Hamlin's first number was
the "Perished," from Wagner's "Die Meis-
tersinger." This was followed by "Morgan"
and "Caecilie," by Richard Strauss, with
orchestra, and a group of English songs,
in which he was accompanied by Edith
MacMillan. F. L. C. B.

Mme. Cécile Jardin, well known as an
amateur actress and singer, of Lyons,
France, has been engaged by Joseph M.
Weber to play one of the leading rôles in
"The Climax," which he is to produce.

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ELMAN GIVES RECITAL IN BOSTON

Max Schillings' "Harvest Festival" at the Symphony Concert—Revision of the Sunday Law Brings Forth More Chamber Music Programs

Boston, Jan. 17.—The concerts of the past week have been comparatively few for this concert-ridden city, but they have been of more than usual interest.

Mischa Elman's immediate and unqualified success at the symphony concerts two weeks ago packed Jordan Hall to its capacity last Tuesday afternoon. It has been well remarked that the attempt to explain the extraordinary maturity of this young man as an artist would be as futile as unprofitable. Such wisdom is inborn, and more than any knowledge acquired with years. Say, rather, that Mischa Elman is one of the few who spring from the consciousness of a century, as Minerva from Jupiter, to voice the sensibilities and the aspirations of the age.

He played Lalo's sensuous, scintillating "Symphonie Espagnole" with the delight of a virtuoso in the exercise of his powers, and an emotional ardor which sprang from a deeper source. More remarkable than this excellent performance was that of the andante and allegro from Bach's Third Sonata for unaccompanied violin. The difference in style and feeling between this work and the Handel sonata in E Major—a work that is heard too little—was admirably perceived and expressed. As in the A major sonata by the same composer, there is a short and great largo just before the final movement. Let those who were present count upon their fingers the violinists who would—who could—breathe those magnificent measures with Elman's long musical breath! There were the three sunny trifles by Beethoven, Dittersdorf, and Gossec. Humor was in the face and fiddle of the violinist, and—*mirabile dictu*—an audience in this city of cities laughed outright at a quaint conceit in the very middle of Gossec's Gavotte. They did more at the end of the concert. They stamped and shouted, and refused to leave the hall until two more "numbers" had been played.

At the symphony concerts of Friday and Saturday Max Schillings' "Harvest Festival," festival music in dance rhythms from that composer's opera "Moloch," was played for the first time in Boston. I do not know why I liked this music when first I

heard it on Friday afternoon. On Saturday evening it was painfully platitudinous, heavy, uninspired, thickly instrumented. As the *Herald* remarked, the harvesters unquestionably wore rubber boots.

The concert opened with a surprisingly virile reading of Schubert's great C Major Symphony, a symphony which should be heard every year, for there are too few compositions which can give such utter relief, such divine transportation from the carking realities of this life. Debussy's "Afternoon of a Faun," and finally, Berlioz's overture, "The Roman Carnival," which was given an electrical performance, completed the program.

Those interested in chamber music, and they are many, rejoice in the revision of the Sunday law, for they may now attend the Sunday afternoon concerts given in Chickering Hall by the best artists and organizations of the city, under the direction of H. G. Tucker. The second of the series—far less interesting than that of last Sunday when old music was performed on the instruments for which it was originally written, by Arnold Dolmetsch and some of his associates—presented the Adamowski Trio and Mrs. Emma Buttrick Noyes, soprano. A little later, in Potter Hall, the Lekeu Club, George Copeland, pianist; Frederick Mahn, first violin; Frank Currier, second violin; Alfred Gietzen, viola, and Handasyd Cabot, 'cello. The program included three movements of Brahms' O-sian-like F Minor Quintet; piano pieces, and Tchaikowsky's noble trio "In Memory of a Great Man." The club is not a well balanced organization. Mr. Mahn, given certain conditions, is capable of intelligent and temperamental playing. Mr. Cabot is a 'cellist upon whose peculiar methods it is not needful we should dwell. Mr. Copeland, a pianist of unusual ability, held the players together, gave coherence and poetic beauty to the Brahms work. He played Chopin's drawing room Fantasia Impromptu with a loveliness of tone which was sufficient excuse for such a proceeding. The Mendelssohn scherzo in E minor had fleetness and illusion. There are few pianists who approach Mr. Copeland as a player of Debussy. After playing a nocturne and "L'Isle Joyeuse" by that composer he was compelled to add to the program. OLIN DOWNES.

F. W. WODELL DIRECTS BOSTON CHORAL UNION

Jules Jordan's "Barbara Frietchie" and Gade's "The Crusaders" Receive Spirited Performances

Boston, Jan. 18.—Frederick W. Wodell made his debut as conductor of the People's Choral Union at the first concert of the season last evening in Symphony Hall. The program included Jules Jordan's "Barbara Frietchie," a setting of Whittier's poem, for soprano voices, chorus and orchestra, and Gade's cantata, "The Crusaders," for contralto, tenor and baritone, chorus, organ and orchestra. The society was assisted in "The Crusaders" by Janet Duff, contralto; George Parker, tenor, and Giuseppe Picco, baritone; and in "Barbara Frietchie" by Virginia Listemann, soprano.

An orchestra of Boston Symphony players played the accompaniment. Mr. Parker took the place of Mortimer Howard, who was to have sung the tenor part.

"Barbara Frietchie" preceded the more important work of the evening, and was pleasingly sung. The audience arose during the singing of the last two lines of the poem, which are set to the refrain of "The Star-Spangled Banner."

In "The Crusaders" the chorus of 400 voices gave striking evidence of what the new conductor has accomplished. Mr. Wodell has achieved much, and the chorus has cause for congratulation upon having secured the services of such an able musician and a director. Under his baton the singers brought out the many beautiful nuances contained in Gade's masterpiece. The final chorus was sung with fine volume of tone and much dramatic expression.

Miss Duff, who has recently come to Boston from England, sang her part conscientiously and with good effect. Mr. Picco deserves credit for a fine display of vocal attainments. Mr. Parker did himself justice considering that he was called upon at the last moment to take the part.

The next concert of the season will occur April 25 in Symphony Hall, and the program will include Gounod's "St. Cecilia's Mass" and Mendelssohn's "Hymn of Praise." D. L. L.

LOUISVILLE HEARS ITS NEW ORCHESTRA

Organization, Now on a Permanent Basis, Opens Second Series of Concerts

LOUISVILLE, KY., Jan. 18.—The first of a series of concerts by the newly organized Symphony Orchestra, under the direction of R. Gratz Cox, was given recently in this city. The orchestra, which numbers fifty men, has been put on a firm financial foundation, and is a permanent organization. It is planned to repeat, on Sunday, at popular prices, the regular concert which is given during the week, without the soloist, however.

The program of the recent concert, which was made up of compositions by Tchaikowsky, Beethoven and Von Weber, was well played, and showed careful rehearsing. The response to the director was good, and the unanimity of the shading spoke well for the future of the organization. Mme. Jomelli was the soloist, singing an aria with the orchestra and several songs with piano accompaniment. Her reception was enthusiastic. Charles Gilbert Spross and Mrs. J. E. Whitney were at the piano.

The choir of Calvary Church, fifty voices, Frederick A. Cowles, director, will give several oratorios during the Winter and Spring. Mr. Cowles will also appear in several organ recitals in March. H. P.

FREE CONCERTS IN BALTIMORE

People Enjoy Free Concerts, While Bernhard Ulrich and Police Dispute

BALTIMORE, Jan. 18.—With a view of proving his contention that there is a large public demand in this city for Sunday concerts, Bernhard Ulrich, manager of the Lyric, having failed to get a police permit for a concert to which admission was to be charged, gave a free one on Sunday, January 17, before an audience that crowded the theater to its capacity, many being turned away.

Music lovers were out in force and there was also a sprinkling of society people. Believing such concerts are wanted here,

Mr. Ulrich a short time ago applied to the police board for the necessary license, which was refused, the board giving as its reasons that Sunday concerts to which admission is charged are against the law, and also, in its opinion, are not desired by the public of this city. Ulrich, claiming that Sunday's audience proved his contention, will give another free concert and apply again for a license. If again refused he says he will seek the aid of wealthy citizens with a view of continuing the free concerts on Sunday nights.

ARTHUR MEES'S CHOIR IN EXCELLENT CONCERT

Orange, N. J., Mendelssohn Society Sings Difficult Choral Works with Success

ORANGE, N. J., Jan. 18.—The Orange Mendelssohn Union, Arthur Mees director, attracted a large audience to the Orange Theater on the occasion of its recent concert. Since its inception this organization has given many creditable concerts, but none has been more pleasing than its last one. The interest manifested was largely because of the eminence of the soloist and the comprehensiveness of the program.

The society had the assistance of a score of musicians from New York and of Alwin Schroeder, the great 'cellist, as soloist. The compositions to which it invited attention were the overture to Mozart's opera buffa, "Cosi fan Tutti"; Rubinstein's "Music of the Spheres," Wagner's "Siegfried Idyl" and Mendelssohn's "Spinning Song" for orchestra; Hugo Wolf's "The Mad Fire Rider," Mendelssohn's setting of the Second Psalm; "As Torrent in Summer," from Elgar's "King Olaf," and that composer's cantata, "The Banner of St. George," for the mixed choir, and Faure's "Elegy" and Boellmann's "Symphonic Variations" as 'cello solos.

Mr. Schroeder displayed a mellow tone in the "Elegy" and an impeccable technique in the "Variations." He is possessed of a refined style and resourceful artistry. Director Mees has brought his singers to a high degree of efficiency that enables them to conquer all choral difficulties with assurance. The choir reached a high standard of technical accomplishment in its performance and sang with excellent spirit and close attention to shading. The close adherence to the pitch, especially in the *a cappella* numbers, was noticeable.

TENOR ALVAREZ DISMISSED

Paris Opera Singer Loses Position "Because He Has No Press Agent"

PARIS, Jan. 16.—M. Alvarez, the celebrated French tenor, has been dismissed suddenly from the personnel of the Paris Opera House, much to the surprise of the public at large and himself.

Alvarez has been the star tenor at the opera house since 1892, and he attributes his downfall and sudden culmination of what promised to be a long career of success to his lack of appreciation of the value of self-advertising. He said:

"While advertising may be unprofessional I have been forced to the conclusion by experience that it is absolutely necessary to make a grand and lasting success. When I was engaged by the Metropolitan Opera House in New York my salary for five consecutive seasons was \$20,000 per month. This was as much as Caruso ever got, and yet my reputation besides that of Caruso was not to be compared.

"And why? Because my professional ethics prevented me from employing a suitable press agent to circus my achievements and ability from the house tops. I made a mistake and am willing to acknowledge it. Advertising does pay in any line of trade, profession or art."

Julia Allen Sings in Kansas City

Julia Allen, the New York soprano, now singing in the West with the Italian Grand Opera Company, is meeting with success in her stage career and is receiving unanimous praise from musicians and critics. A Kansas City coloratura, sang Lucia brilliantly and quite carried her audience by the musicianly manner in which she rose to the fine vocal and dramatic chances of her part.

Mendelssohn Celebration in Brooklyn

In celebration of the one hundred anniversary of Felix Mendelssohn's birth, "An Evening with the Sacred Music of Felix Mendelssohn" was given January 17, in the Lafayette Avenue Presbyterian Church, of which John Hyatt Brewer is organist and musical director. The program consisted of parts of two of Mendelssohn's sonatas, and solos and choruses from the oratorios of "St. Paul" and "Elijah." E. G. D.

BROOKLYN SUPPORTS OPERA AND QUARTET

Music Lovers Attend "Carmen" and the Kneisel Recital in Large Numbers

The Kneisel String Quartet, assisted by Mrs. Thomas Tapper, pianist, and August Kalkhof, double bass, attracted a large audience to the Music Hall of the Academy, Brooklyn, on January 13. The program consisted of Beethoven's Quartet in C minor, op. 18, No. 4; Corelli's Sonata in D minor for 'cello; canzonetta from Mendelssohn's Quartet in E flat major, op. 12; and Schubert's Quintet in A major for piano, violin, viola, 'cello and double bass, op. 114. Every number was received with appreciation, and the musicians were recalled many times. Mr. Willeke, 'cellist, responded to an encore and played a gavotte by Bach, arranged by Popper; Wini-fred Bauer accompanied him.

The seventh night of Brooklyn's grand opera season by the Metropolitan Opera Company attracted another large audience to the Opera House of the Academy, January 14. "Carmen" was given, and the cast included Caruso, Maria Gay, Marie Rappold, Jean Note and Begue, with Toscanini conducting. The audience was quite enthusiastic, applauding the preludes to the acts and recalling the singers many times. Brooklynites are much interested in, and very proud of, the success of the two former Brooklyn singers, Marie Rappold and Marie Mattfeld, and always give them a warm welcome.

Shanna Cumming, soprano; Irwin Evelyn Hassell, pianist; Dr. F. Edward W. Hopkin, bass; Max Jacobs, violinist, and Gregory Aller, 'cellist, were the soloists on a program given at the Pouch Gallery January 12 for the benefit of the Williamsburg Hospital. The above named violinist and 'cellist, with Emil Heimberger and Herbert Borodkin, played three quartets, and Carrie Vogt Hurley acted as accompanist. The program consisted of compositions by Haydn, Dix, Popper, Von Goens, Pozzi, Chopin, Sokolow-Glazounow-Laidow, Willoughby, Foote, Klein, Leslie Stuart and Glazounow.

Zoltan de Takach Gyongyoshalasz, the young Hungarian pianist and composer, gave a program of his own compositions at the Union League Club Musicale January 14, before an audience of about 500 women. Mrs. Mabel Dans Rockwell, soprano, sang five of his compositions; Arcule Sheasby, violinist, played, and John C. Dempsey, baritone, sang.

The Philharmonic Trio, Alexander Rihm, pianist, Maurice Kaufman, violinist, and Gustav O. Hornberger, 'cellist, gave their third chamber music concert at the Berkeley Institute, on Lincoln place, January 16, playing a trio by Brahms, one by Schubert, and a sonata for piano and 'cello by Grieg. E. G. D.

Ruth Deyo Plays in Montclair

Ruth Deyo, the young American pianist, gave a recital in Montclair, N. J., Friday evening, January 15. The program included compositions by Schumann, Chopin, MacDowell, Tchaikowsky, Rubinstein and the player herself. The novel selections and their original grouping added much to the interest of the recital. Miss Deyo has a fine tone, full of warmth and color, and possesses the needful amount of temperament and musical comprehension to give adequate interpretations of the compositions she plays. Her technical equipment is excellent. Miss Deyo's playing of the MacDowell sonata was of especial interest, since she was a pupil of the composer; her own scherzo also attracted much attention and proved her to have a very marked talent for composition. She will sail for Europe the middle of February, for an extended trip.

Boston Trio Gives Earthquake Benefit

Boston, Jan. 18.—A concert for the benefit of the Italian earthquake sufferers was given in Winchester, Mass., last week by the Tolmanina Trio. The work of arranging for the concert was largely in the hands of Miss Tolman, the 'cellist of the trio. The program included an Andante from the Bargiel Trio and the Moderato from the Rubinstein Trio, op. 52; also 'cello solos by Miss Tolman and a violin solo by Miss Marshall, of the trio. D. L. L.

Geraldine Farrar is to sing at a private musicale given by Mr. and Mrs. Jonathan Bulkley at their home on the Heights, Brooklyn, Tuesday evening, January 19.

AMERICANS SCORE IN LONDON

Mrs. Seltmann Stevens and Mrs. Rachel Green Make Debuts at Covent Garden

LONDON, Jan. 19.—London critics without exception are enthusiastic this morning in praise of two American operatic stars who made their first stage appearance last (Monday) night in the English version of "Valkyrie" at Covent Garden. Their names are Mrs. Seltmann Stevens, of Bloomington, Ill., and Mrs. Rachel Frease Green, who took the parts of *Brünnhilde* and *Sieglinde*, respectively. They have been studying under Jean de Reszke, at Paris, and their performances last night fully justify the high opinion he is known to have formed of them.

The *Daily Chronicle* calls the singing and acting of the debutantes "a gigantic success."

The *Daily Mail* declares that Mrs. Stevens is "one of the finest interpreters of the part of *Brünnhilde* we have heard or seen in many a long day."

The *Standard* says: "Her whole conception of the part was great."

Calvé's Troubles in Savannah, Ga.

SAVANNAH, GA., Jan. 18.—Denouncing in French the reporters, whom she branded as "pests," Mme. Calvé left the sanitarium where she had been practically in hiding for four days, and slipped out of Savannah late this afternoon in a closed carriage, accompanied by her maid. The prima donna was driven to a station ten miles away to await a train for Augusta.

She declared false reports had been printed about her four days' disappearance. Although it was said Calvé was under a throat specialist, she says her throat is all right.

Port Huron Organ Dedicated

PORT HURON, MICH., Jan. 18.—On January 5 the \$11,000 three-manual pipe organ purchased from the Plymouth Congregational Church of Minneapolis was installed in the First Congregational Church of this city.

The organist of the occasion was N. Cawthorne, who, for thirty-eight years, has held the position of organist and choir director in this church. He was assisted by the vested choir of sixty voices, which sang the "Hallelujah" chorus, and other numbers, in a most acceptable manner.

Mr. Loud Plans 200th Organ Recital

BOSTON, Jan. 18.—John Hermann Loud, the concert organist of Boston, has completed arrangements for giving his two hundredth organ recital on February 24. The recital will take place in Jordan Hall, and from the interest already manifested in the affair, Mr. Loud will undoubtedly have an audience which will fill the hall to its capacity.

D. L. L.

Washington Musicales Begin

WASHINGTON, D. C., Jan. 18.—The first of the Wilson-Greene morning musicales in the ballroom of the New Willard took place to-day. A very brilliant company was in attendance. The artists on this occasion were Ada Sassoli, harpist, and M. Gilbert, baritone, of the Manhattan Grand Opera Company. The program was tastefully arranged and thoroughly enjoyed.

W. H.

New Opera at Metropolitan

Smetana's opera, "Die verkaufte Braut," will be the next novelty at the Metropolitan Opera House. It will probably be heard the week after next under the direction of Gustav Mahler, with Emmy Destinn and Carl Jörn in the leading rôles. The opera will be sung in German.

Mr. Constantino to Sing in Spain

Florencio Constantino, of the Manhattan Opera House, will create the chief tenor rôle in Bilbao, Spain, next Autumn, of a new opera, entitled "Vilfredo," by Mr. Pietro Vallini, of New York. The libretto is by Rafaelo Melani, a popular Italian dramatist.

Arthur Eweyk, the Milwaukee baritone now in Berlin, sang in Georg Schumann's new choral work, "Ruth," in Glogau, Germany, recently.

EMIL PAUR SCORES WITH NEW SYMPHONY

Pittsburg Gives the Composer of "In Der Natur" a Tremendous Ovation

PITTSBURG, PA., Jan. 18.—Director Emil Paur's new symphony "In der Natur" has made an instantaneous success. The Pittsburgh Orchestra played it Friday night and Saturday afternoon at Carnegie Music Hall, and the director received the greatest ovations, perhaps, in his career. The symphony is melodious from start to finish, and Pittsburg's most critical musicians have



EMIL PAUR

Director of the Pittsburgh Orchestra, Who Conducted the First Performance of His Own Symphony Last Week

no hesitancy in pronouncing it one of the best numbers the Pittsburgh Orchestra has ever played. Director Paur appeared in a triple rôle, that of composer, conductor and pianist. Mr. Paur was the soloist, playing Brahms's piano concerto No. 2, performed here for the first time. At the conclusion of the presentation of Mr. Paur's symphony the director was presented with a number of floral tributes. The playing of Mr. Paur demonstrated him to be a complete master of the piano; he handled the difficult parts with effectiveness and satisfying skill. Mr. Paur's symphony portrays nature in all its moods. Many of the other great orchestras of the country desire to play it, and arrangements will be made according to Mr. Paur's wishes. The orchestra will probably play the symphony on the rest of its tour.

The orchestra opened the program by playing Von Weber's "Oberon" overture and closed it with the Vorspiel from Wagner's "Die Meistersinger." One of the papers in commenting on Mr. Paur's work said among other things: "Emil Paur, symphonist, has Emil Paur, director, fairly eclipsed."

The Tuesday Musical Club held its first meeting, since the holidays, last Tuesday at the German Club, and the members enjoyed a very interesting program arranged by Olive Wheat. Elizabeth Baglin, at the first piano, and Jean Balph, at the second, played compositions arranged by Reinecke, including the Gondeliera and Improptu. Others who contributed were Katherine P. Allen, pianist, who played "Carnival Mignon," by Schütt. Louise Cassidy Harper sang Donizetti's "O Mio Fernando," and

Myrtle Holmes Bushong the "Jewel Song" from "Faust."

Bertha Seifert, a talented young woman of Beaver Falls, has been offered a flattering contract for three years by the Abrahamson Italian Opera Company, and expects to join that organization on its return from the West.

Edith Friedman, a twelve-year-old pianist, astonished a large audience last Thursday night, at Hamilton Hall, by her playing of Liszt and Chopin numbers. She is to appear in recital at Carnegie Institute Tuesday evening, February 2.

E. C. S.

MARGARET KEYES'S RECITAL

Other Well-known Artists Also in a Novel Program

An appreciative audience attended a concert at Mendelssohn Hall, Wednesday afternoon, January 13, for the purpose of demonstrating the artistic merits of the autotone, an automatic player-piano. This was the second of a series of concerts which this company is giving in New York this season. The assisting artists, Margaret Keyes, contralto; Arthur Gramm, violinist; Walter C. Gale, organist; Samuel Margolis, pianist, and Le Roy H. Moon, at the autotone, presented the following program:

Rondo Capriccioso (Mendelssohn), Autotone; "Lietti signor" (from "Les Huguenots") (Meyerbeer), Miss Keyes, with Autotone accompaniment; "The Lark" (Glinka-Balakirev), Valse, Op. 59, No. 2 (Schubert), Autotone; "Aus meinen grossen Schmerzen" (Franz), "Vergebliches Ständchen" (Brahms), "Shepherd's Cradle Song" (Somervell), "Coolan Dhu" (Leoni), Miss Keyes, Autotone accompaniment; Moderato assai (from Fourth Piano Concerto) (Rubinstein), arranged for two pianos, solo piano part Autotone, second piano part played by Mr. Samuel Margolis; "Agnus Dei" (Bizet), Miss Keyes; Hardman Autotone, violin and pipe organ.

Miss Keyes, who has a powerful contralto voice of resonant quality, interpreted her songs in a thoroughly artistic manner, and the work of the other artists was of a high degree of excellence.

The applause was general, and indicated appreciation on the part of the large audience present.

Detroit Singer in Tacoma

TACOMA, WASH., Jan. 18.—Ernest E. Shepard, formerly tenor soloist of the Unitarian Church of Detroit, and a pupil of Elvin Singer, of that city, is now permanently located in this city, where he holds a prominent church position. At a recent concert he proved himself to be a singer of excellent voice and education, and was heartily encored.

Yale Organ Recitals Begin

NEW HAVEN, CONN., Jan. 18.—Professor Harry Jepson began his twelfth series of organ recitals on January 11 in Woolsey Hall. The program included compositions by César Franck and Bach. A large number of lovers of organ music attended the recital.

W. E. C.

Carolyn Harding Beebe, pianist, and Edouard Dethier, violinist, announce an historical series of violin and piano sonatas on the following dates: Wednesday, January 20, at 3:30, at the Pratt Casino, No. 181 Ryerson street, Brooklyn; Wednesday, January 27, at 3:30, at the residence of Mrs. W. D. Spalding, No. 64 Remsen street, Brooklyn; Wednesday, February 3, at 8:15, at the home of Mrs. L. M. Palmer, No. 206 Clinton avenue, Brooklyn; in the ballroom of the Hotel Plaza, Monday, February 8, and Monday, February 15, at 3:30, and Tuesday, February 23, at 8:30.

The Liederkranz Society gave a concert at the Engineers' Club of New York City last Saturday evening. The society was assisted by Leopold Winkler, pianist, and Emil Zeh, tenor. Mr. Winkler's numbers were Roff's "La Fileuse" and Liszt's sixth "Rhapsodie Hongroise." He was warmly applauded, and gave, as an encore, Weber's "Perpetuo Mobile."

Noble Kreider, despite his remote origin and residence, which is Goshen, Indiana, is coming to the front as a composer of piano music of a high order, and as a pianist of rare artistic qualities. He has just played a very successful recital in Scranton, Pa., the program including, among the classics, several works by Arthur Shepherd, Arthur Farwell and himself, all Americans.

KNEISEL QUARTET'S FIRST N. Y. MATINEE

Grieg's Unfinished Quartet the Novelty on an Attractive Program

The Kneisel Quartet gave its first matinee concert at Mendelssohn Hall, January 19, offering the following program: Beethoven, Quartet in C Minor, op. 18, No. 4; Allegro ma non tanto, Scherzo (Andante scherzoso quasi Allegretto); Menuetto (Allegretto), Allegro; Corelli, Sonata in D Minor for 'cello, Largo, Allegro, Sarabande, Allemande; Eugen D'Albert, Scherzo from Quartet in E Flat Major, op. 11; Grieg, Third and Fourth movements to the Quartet in F Major, op. posth., completed by Julius Roentgen, Sr. (MSS. first time). Adagio, Allegro giocoso.

The D'Albert and Grieg numbers were given at the first Boston concert, and have already been reviewed in *MUSICAL AMERICA*. Nothing is plainer about D'Albert, as a composer, than his lack of authentic genius. On the other hand he never for an instant falls below a certain degree of interest, of excellence, which keeps our attention alive. The Scherzo is extraordinary, but not great. It sounds imaginative, without being so. D'Albert builds, constructs, as he goes along; he has no primal musical vision. Neither has Grieg this quality strongly, but Grieg has charm and fancy in a superlative degree, and an exceptional sense of beauty. The world is decidedly the richer for the Posthumous Quartet.

William Willeke gave a clean and brilliant performance of the Corelli Sonata. What one misses in modernity in these old Italian string compositions—the quality that Beethoven compensates for by his splendid dramatic vision—is amply made up in such works as the Sonata by their genial suavity and surpassing perfection of form. The best in the Italian Renaissance breathes through them. This quality of fine perfection was vividly brought out by Mr. Willeke and Miss Winifred Bauer, who played the piano part. Her performance was extremely sympathetic and poetic. It would be difficult to imagine a more intimately appropriate interpretation than that given by her of this work. Her touch is very lovely and her tone finely modulated. Mr. Willeke was enthusiastically encored and responded with a Gavotte by Bach.

The early Beethoven Quartet everyone knows by heart, but it was a pleasure to hear so familiar a work played with such marvelous unity of ensemble. The entire performance was well up to the highest standards of this famous organization.

Has the Genuine Patriotic Ring

MUSKINGUM COLLEGE, NEW CONCORD, O., Jan. 13.

To the Editor of *MUSICAL AMERICA*:

If anyone in this country is giving the American musician a chance, it is you. Your paper has the genuine patriotic ring. It is unlike a prominent musical paper I know of, which on the outer surface looks patriotic, but from out the shadowy background you feel the hand clutching for your money.

Sincerely yours,
CHARLES S. WENGERD.

The officials of the May Music Festival Society of Louisville, Ky., announce that the choral features of the coming festival will eclipse anything of the kind ever given before in Louisville. The four choral selections, "Aida," "Pied Piper of Hamelin," "Death of Minnehaha" and "The Bride of Dunkerron," represent the best in the realm of choral composition, and afford opportunities for the chorus to make a fine showing. George B. Gookins is director of the chorus.

The Musurgia Club of Washington is busy rehearsing for its second concert of the season to be given Thursday, February 18, in the auditorium of the New Masonic Hall. The work to be presented will be "Le Desert," by Felicien David, the French composer.

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Mary Hissem-DeMoss, the New York soprano, gave a recital in Dayton, O., on January 5.

Oscar Cook, former tenor at the Methodist Church, Atlanta, Ga., has been engaged by the Second Baptist Church.

Anna Gilbreth Cross, well-known in Providence, R. I., as a piano teacher, gave an "at home" recently, at which Anna Ellis Dexter, of Boston, sang.

Edna Cohn, of Salt Lake City, Utah, has resumed her position in the choir of the First Congregational Church since her return from abroad.

Mackenzie Gordon, tenor, who is well known in San Francisco, will give two concerts there in the early part of February. He will also sing in Oakland.

The East Trenton Glee Club, assisted by the Renssiger Trio, of Trenton, N. J., gave a concert this week at the Baptist Church, Trenton, N. J., for the benefit of the organ fund.

A violin composition, which has been warmly praised, has been dedicated by the composer, Mr. Arnold, to Mrs. W. D. Wilkerson, president of the Beethoven Club of Memphis, Tenn.

Marie Ware Laughton, who has been spending some time in New York, has returned to her work in Boston, where she is principal of the School of English Speech and Expression.

Lucia Gale Barber, of Boston, Mass., has returned from a trip to New York and Washington. In the latter city she filled several engagements, demonstrating her work in rhythm and music.

Mme. Clara Poole, the well-known contralto of Boston, Mass., gave a recital in New London, Conn., recently. Mme. Poole has a voice of excellent quality and a method that produces good results.

Mrs. Charbonnel, of Providence, R. I., who was formerly accompanist for Mme. Sembrich, is planning a musicale for the purpose of introducing Anna Ellis Dexter, of Boston, to the musicians of Providence.

Celia Freedman, a pupil of Mrs. James Hirschberg, of No. 357 West 118th street, New York, sang two songs very successfully at a musicale given in Tuxedo Hall, New York, by the Adelphi Lodge.

H. S. Wilder, organist at the Second Church, Boston, Mass., has been giving regular Saturday afternoon recitals at which he has played many classic and modern compositions.

The Faelton Pianoforte School, Boston, Mass., recently gave two of its excellent pupils' recitals at which compositions by contemporary composers were played. Carl Faelton is the director of the school.

Edna Dwyer, contralto, has joined the choir of the First Presbyterian Church of Salt Lake City, Utah. The quartet, which is an excellent one, is receiving many favorable comments on its singing.

Mrs. Benjamin Sommers is planning a musicale in her home in Summit Court, St. Paul, Minn. Mrs. Paul Myers, violinist, will play, and Mrs. Sommers will sing.

Maurice Devries, of Detroit, Mich., has accepted a position with the Chicago College of Music, and will begin work in September. He will teach singing, and will have charge of some of the operatic courses.

Barnaby Nelson has been selected as choir director and soloist at St. Giles's Church, Toronto, Can. He formerly held a similar position at the Woodgreen Tabernacle in the East End.

The Trinity College Glee Club, Toronto, Can., of which Francis Coombs is director,

will appear publicly in the near future. The soloists will be Hope Morgan, soprano, and Dr. Nicolai, cello.

The Greely School of Expression, of Boston, Mass., and of which Emma August Greely is the principal, is enjoying a prosperous season.

Dr. J. Fowler-Richardson gave the first recital on the large new organ in St. Philip's Cathedral, Atlanta, Ga., on Sunday evening last. Mr. Silverman, violinist, and Mrs. Whitten, contralto, assisted.

Basil E. R. Pearce, of Philadelphia, who has recently moved to Atlanta, Ga., is a welcome addition to Atlanta's list of tenors. He has been engaged to sing at the First Methodist Church.

The College Club of Western Reserve University, Cleveland, O., gave a reception recently in Channing Hall at which an excellent musical program was rendered by Isabella Bouton, Mrs. Louis Myers and Lila Robeson.

The "Auf Wiedersehen" Club met recently at the residence of Mrs. C. F. Hubbard, No. 10602 Garfield avenue, Cleveland, O. The musical numbers on the program were furnished by Mrs. Hubbard and Miss Morrison.

The Guckenberger School of Music, which is located in Huntington Chambers, No. 30 Huntington avenue, Boston, Mass., is enjoying a particularly successful season. The principal is Mr. B. Guckenberger.

Arthur Kellogg recently sang with great success in Columbus, O., at the Ellery Band concert, singing three of his most charming compositions: "Lullaby," "Break, Break," and "If I Knew." Channing Ellery was at the piano.

William Reddick, an advanced pupil of Romeo Corno, of the Cincinnati College of Music, gave a successful recital under the auspices of the Matinee Musical Club, in Paducah, Ky., recently. He was assisted by Emmet Bagby, a resident of the latter town.

Lucy Frances Gerrish, who has her studio at No. 140 Boylston street, Boston, Mass., is having a busy season. As assistants she has Miss Dockham, Miss Rouse and Helen Gerrish, in the piano department, and Mrs. Howard Fletcher in the vocal department.

Hougaard Nielsen, of No. 902 Elm street, Cincinnati, O., won the prize for being the best tenor soloist at the recent Eisteddfod held in Lima, O. He is prominent in musical circles in his home city, and has refused several flattering offers to undertake a concert tour.

Ethel Harness has been elected organist and choir director of the new Broad Street Church of Christ, Columbus, O. Miss Harness has served the First Universalist Church, on State street, for the past eight years. Miss Harness is one of Columbus's most progressive musicians.

The De Koven Quartet, of Washington, D. C., consisting of Howard L. Baxter, Ivon H. Blackman, Clifford A. Foote and John J. Odert, was heard in a delightful concert last week, assisted by Anna Florence Smith, reader and pianist. The program was arranged in three parts, each being given in different costumes.

The Dayton Glee Club, of Dayton, O., is making great progress in its work under Director Davis W. Morris. The first concert of this organization will be given on February 18, at the Y. M. C. A. auditorium. Mr. Morris is a baritone singer of merit, and a musician of more than ordinary ability.

The Tuesday Morning Musical Club of Brownsville, Tenn., held its last meeting at the home of Mrs. George Lyle. The program was made up of the works of Chamade. The officers of the club are Mrs.

William Kinney, Harriet Moses, Mrs. James Bond, Mrs. George Lyle and Mrs. G. B. Williams.

The program of the New York Symphony Orchestra for Sunday afternoon, in Carnegie Hall, January 24, will contain a repetition of the Elgar symphony. In addition to this the orchestra will perform Von Weber's "Euryanthe" overture, and Alexander Saslavsky will play the Mozart E Flat Concerto for violin.

The piano pupils of Mary Olive Gray gave a recital in her studio, No. 20 North State street, Salt Lake City, Utah, on January 15. Those who appeared were Henry Love, Lavinia Brown, Marguerite Emmerson, Marjorie Brown, Elizabeth Brown, Miriam Love, Marian Hiskey, Leda Wallace, Janet Williamson and Marguerite Duvall.

Harry Packman, organist of the First Congregational Church of La Crosse, Wis., assisted by Master Ambrose Coughlin, soprano; E. O. Forseth, baritone, gave a recital in that city on January 14. The program, which was excellently rendered, contained works by Wagner, Franck, Handel, Grieg, Guilmant, Schumann, Buck, Pearce and Mendelssohn.

A new musical organization formed in Washington, D. C., the Amphion Quartet, consists of the following excellent local singers: Henry W. Jaeger, Jr., first tenor; E. Stinson Barker, second tenor; Edwin Callow, first bass; and Oliver A. Phelps, second bass, with Mrs. O. A. Phelps as accompanist. This organization made its debut at a local concert last week.

Mrs. Abram Sharp Smith, a teacher of music, engaged as a member of the faculty of the Protestant Episcopal Cathedral School of Washington, D. C., has entered suit against the institution for an alleged unjust dismissal, claiming damages to the amount of \$1,600. She asserts that her contract called for instruction only, and that she was not obliged to play at recitals.

Seventy-two members of the choir of the new Grace Methodist Episcopal Church of Sioux City, Ia., were the guests of Chorister C. P. Kilborne at a banquet given in that city recently. For the past eighteen years Mr. Kilborne has led the choir of the Morning Side Methodist Church. This banquet is an annual affair which he gives in honor of the choir members.

The Cornell Glee Club of sixty voices gave a concert recently at the Victoria Theater, Dayton, O. Before the concert the members of the club were tendered a reception at the home of Mrs. Herriet C. Wight. Mr. Collins Wight is a member of the Glee Club. After the concert the college men were the guests at a ball at the Dayton Club, when the Cornell Alumni Association and the Antioch Temple of Schriners were the hosts.

Lieut. W. H. Santelmann, director of the U. S. Marine Band, has arranged to have frequent concerts at the barracks for the benefit of the lovers of music. The program of the one recently given included "The Merry Wives of Windsor Overture," Nicolai; excerpts from "Hänsel und Gretel," Humperdinck; "Artists' Life," Strauss, and intermezzo from "Cavalleria Rusticana," Mascagna.

Winifred Hunter, a Chicago young woman who has been studying piano playing for three years in Paris, recently appeared by invitation before the Sphinx Club of London, the occasion being the annual meeting of the club. An invitation to a young player from this organization is regarded as a high honor. Miss Hunter will return to Chicago in a few weeks.

A recital was given recently in Toronto, Can., by Lena Dreschler Adamson, violinist, assisted by Mrs. Dreschler Adamson, Eugenie Quehen, pianist, and Miss Gerard Barton, accompanist. The program included the Locatelli sonata, the first movement of the Bruch violin concerto in D minor, the Spohr concerto for two violins, the Wilhelmj-Schubert "Ave Marie" and other numbers.

Frank Murphy, pianist, of Columbus, O., has gone to Europe to spend a few years in hard study of the pianist's art, under the best teachers obtainable. The Columbus colony in Berlin is gaining in size. Those already there are Elizabeth Rindsfoos, Marie Hertenstein, Effie Nichols and John Goodall. David Sherry is in Prague. Helen Pugh on her way to Vienna, and Herman Stettner is in Brussels.

Frederick Wheeler, baritone, and Darbshire Jones, cellist, were the soloists at the

concert given by the Arion Glee Club in the Taylor Opera House, Trenton, N. J., on Tuesday evening of this week. The Arions sang a program of enjoyable glees and choruses, including songs by Elgar, the famous "Lost Chord," and one of Grieg's greatest works, "Landsighting," in which the club had the assistance of Mr. Wheeler.

The members of the Arion Gesang Verein, of Washington, D. C., entertained their friends recently at their new home with a musical evening. The Arion Orchestra was heard in several selections, and the club sang four well-chosen choruses. Others who participated in the program were Thomas A. Murray, Hermann Rakeman, Joseph Bass, Dana Hollard, Mr. Roderick, Mrs. S. P. Hollingsworth, Bertha Hanson, Mrs. Dana Holland, Miss L. Chenowith and Harry W. Howard.

The Holstein String Quartet, composed of Charles K. Holstein, Jeannette Freeman Davis, Ira Leslie Davis and Albert E. Fischmann, gave the second of the series of chamber music concerts of the season at the Y. M. C. A. auditorium, in Dayton, O., on January 5. The following program was given: Quartet, B Flat, Mozart; Air, Bach; Caprice, op. 2 (manuscript), C. B. Richlik; Scherzo, Cherubini; Quartet, op. 44, No. 1, D Major, Mendelssohn.

At the Ponce de Leon Baptist Church, Atlanta, Ga., Clementine MacGregor, who is entering upon her second year as organist and director, is giving a series of Sunday night recitals, the next to take place on January 31. The organ is an excellent three manual instrument, and some delightful music is being furnished by the choir, of which Mrs. W. C. Jarnigan is soprano; Neila Lou Walton, contralto; J. T. Matthews, tenor, and E. H. Barnes, basso.

On Sunday, January 10, Director Theodore Vogt and an orchestra of forty-five players rendered, at Golden Gate Park, San Francisco, an initiatory program of high class music, such as the "Tannhäuser" and "Mignon" Overtures, the Andante con moto, from Beethoven's Fifth Symphony, a "Lohengrin" Fantasie, the second Liszt Rhapsody, the "Prize Song" of Wagner, and the "Blue Danube Waltz" of Strauss. The members of the Board of Park Commissioners, desiring to give the citizens and visiting public the best music procurable, directed Theodore Vogt to organize and train an orchestra of forty-five musicians to play at this first concert.

An interesting organ recital was given last week in Fifth Presbyterian Church, Trenton, N. J., by Francis Cuyler Van Dyck, Jr., assisted by Prof. Howard Roe Wood, tenor, of Lawrenceville School. The following numbers were presented during the evening: Fugue in D, Bach; Allegretto Grazioso; "Fear Not Ye, O Israel," B. Tours; Pastorale, P. Wacks; Presto, G. F. Handel; recitative and aria, "Rebekah," J. Barnby, by Howard Roe Wood; Andante Cantabile, Widor; Finale Fourth Sonata, Guilmant; recitative and aria, "The Prodigal Son," Sullivan; offertorio, Theodore Salome, and variations on a national air, D. Buck.

A musicale was recently given in Chicago at the home of W. Irving Osborne, Ridge avenue and Greenwood boulevard, Evanston, Ill., for the benefit of the Illinois Children's Home. The program was given by Christopher Anderson, Consuela Bates, Edna Bentz and Mr. Schneider. The members of the committee were Mrs. Frank C. Letts, chairman; Mrs. Louis Swift, Mrs. Charles Fernald, Mrs. Frank McMullen, Mrs. James Lane Allen, Mrs. Frank Darling, Mrs. John William Scott, Mrs. John K. Lyon, Mrs. George A. Thorne, Mrs. C. L. V. Peters, Mrs. W. Irving Osborne, Mrs. Charles G. Dawes, Mrs. Robert Stewart Clark, Mrs. Daniel Burnham, Mrs. John Lee Mahin, Mrs. William A. Lacy and Eva Cope.

A pupils' piano recital of a high order was given on Friday last at the Von Unschuld University, Washington, D. C., before an appreciative audience. The program was as follows: Beethoven sonata, Jennie Duncan; sonata in G major, Mozart, by Blanche Steerman; "Marche Mignonne," Poldini, by Pearl Myers; "Humoresque," Dvorak, by Blanche Border; sonata in F major, Beethoven, by Constance Ayer; "Love Song," Henselt, and "Spring Song," Mendelssohn, by Ethel Fischer; variations in C minor, Beethoven, by Cornelia Harkness; study in G flat major, Chopin, by Catherine MacNeal and Blanche Border; sonata in G major, Beethoven, by Mrs. M. C. Massie; and rhapsodie No. 8, Liszt, by Eleanor Nordhoff. Careful training and diligent study were noticeable in the playing of these students.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Arnaud, Germaine—Boston, Jan. 23.
Barre, George—Brooklyn, N. Y., March 6.
Beddoe, Dan—Taunton, Mass., Jan. 26.
Benedict, Pearl—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Greensboro, N. C., Jan. 27; Savannah, Ga., Jan. 28.
Bernard, Milton—Mendelssohn Hall, New York, Jan. 27.
Blashfield, Mrs. E. H.—New York, Jan. 28.
Blass, Robert—Pittsburg, Feb. 23.
Bloomfield-Zeissler, Fannie—Brooklyn, N. Y., Jan. 28; Baltimore, Jan. 29.
Bonci, Alessandro—Detroit, Feb. 19; Chicago, Feb. 21; St. Paul, Feb. 23; Denver, Feb. 26.
Buck, Dudley, Jr.—Montclair, N. J., Feb. 9.
Buck, Cecile—Montclair, N. J., Feb. 9.
Calvin, Alfred—Canton, O., Feb. 2.
Carl, William C.—Columbia University, New York, Jan. 26.
Cave-Cole, Ethel—New York, Jan. 26.
Cheatham, Kitty—New York, Jan. 26 and 28.
Child, Mrs. Bertha Cushing—Boston, Feb. 1.
Cottlow, Augusta—St. Joseph, Mo., Jan. 25; Carthage, Mo., Jan. 26; Wichita, Kan., Jan. 27; Lawrence, Kan., Jan. 28; Keokuk, Iowa, Feb. 2; Iowa City, Iowa, Feb. 4; Chicago, Feb. 7; Toledo, O., Feb. 11; Toronto, Feb. 13; Oberlin College, O., Feb. 16; Nashville, Tenn., Feb. 19; Raleigh, N. C., March 1; Savannah, Ga., March 4.
Croston, Frank—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Greensboro, N. C., Jan. 27; Savannah, Ga., Jan. 28.
Damrosch, Walter—Boston, Jan. 25.
Davis, Jessie—Boston, Feb. 1 and 8; Wellesley, Mass., Feb. 10.
De Gogorza, Emilio—Mendelssohn Hall, New York, Jan. 26; Carnegie Hall, New York, March 6.
Destinn, Emmy—New York, Feb. 6.
De Moss, Mary Hissem—New York, Jan. 31; Bridgeport, Conn., Feb. 10; New York, Feb. 11; Charleston, S. C., Feb. 13; Anderson, S. C., Feb. 15.
Duffy, J. Humbird—Akron, O., Feb. 10.
Eames, Emma—Carnegie Hall, New York, March 6.
Elman, Mischa—Carnegie Hall, New York, Jan. 28, Feb. 12 and 13; Albany, N. Y., Feb. 15; Manhattan Opera House, New York, Jan. 31; Boston, Feb. 1; New Haven, Conn., Feb. 11; Philadelphia, Feb. 19; Manhattan Opera House, New York City, Feb. 21; Minneapolis, March 5.
Falk, Julius—New York, Jan. 28.
Fanning, Cecil—Princeton, N. J., Jan. 23; East Orange, N. J., Jan. 26; Washington, D. C., Jan. 28.
Farrar, Geraldine—Boston, Jan. 23; Chicago, Feb. 21.
Franko, Sam—New York, Jan. 26, March 2.
Gabrilowitsch, Ossip—Pittsburg, Jan. 28; New York, Jan. 30 and 31; Boston, Feb. 3.
Gebhard, Heinrich—Lawrence, Mass., Jan. 25; New Milton, Mass., Jan. 28.
Goodson, Katherine—San Francisco, Jan. 24.
Hartmann, Arthur—Canton, O., Feb. 2.
Hofmann, Josef—Brooklyn Academy of Music, Brooklyn, N. Y., Feb. 3.
Hudson, Caroline—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Greensboro, N. C., Jan. 27; Savannah, Ga., Jan. 28.
Hunting, Oscar—Concord, N. H., Feb. 15.
Hutcheson, Ernest—Bristol, Va., Jan. 23; Staunton, Jan. 25.
James, Cecil—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Greensboro, N. C., Jan. 27; Savannah, Ga., Jan. 28; Boston, Feb. 7; beginning Feb. 22, tour to March 13.
Jomelli, Mme. Jeanne—Boston, Feb. 7; Buffalo, Feb. 16; Baltimore, Feb. 19.
Kahler, Grace—New York, Jan. 23; Englewood, N. J., Feb. 5.
Keyes, Margaret—Buffalo, Feb. 2 and 28.
Knight, Josephine—Chicago, Jan. 25.
La Forge, Frank—Rockford, Ill., Jan. 31.
Langendorff, Frieda—Buffalo, March 2.
Lerner, Tina—Boston, Jan. 25; Springfield, Mass., Jan. 26.
Lhevinne, Josef—Philadelphia, Jan. 23; Montreal, Jan. 26; Ottawa, Jan. 27; Toronto, Jan. 29; Chattanooga, Tenn., Feb. 1; Nashville, Tenn., Feb. 2; City of Mexico, six concerts, from Feb. 8-20; five concerts, Los Angeles and So. California, March 1-4.
Listemann, Virginia—Springfield, Mass., Jan. 27.
Maconda, Charlotte—Buffalo, Feb. 2.
Mannes, Mr. and Mrs. David—New York, Jan. 24; Boston, Jan. 29.
Marchesi, Blanche—Buffalo, Jan. 27; New York, Feb. 6.
Martin, Frederic—Taunton, Mass., Jan. 26; Toronto, Feb. 10; Middletown, Conn., Feb. 15; Feb. 22, tour of three weeks.
Merritt-Cochran, Alice—Philadelphia, Feb. 17.
Miles, Gwilym—Boston, Feb. 7.
Morgan, Geraldine—New York, Feb. 14.
Mulford, Florence—Boston, Feb. 7; Akron, O., Feb. 10.
Nordica, Lillian—Buffalo, Feb. 9; New York, Feb. 16.
Ormsby, Frank—Pittsfield, Mass., Feb. 8; Akron, O., Feb. 10; Minneapolis, Feb. 19; Hamilton, Ont., Feb. 23; Brockton, Mass., Feb. 26.
Padereuski, I. J.—Newark, Jan. 30; New York, Carnegie Hall, Feb. 2; Boston, Feb. 6; Brooklyn, Feb. 19.
Paur, Emil—Pittsburg, Feb. 1.
Petrushinoff, Alexander—Buffalo, Feb. 2.
Rogers, Francis—Lakeville, Conn., Jan. 28; New Milford, Mass., Jan. 29; New York, Jan. 31; Lakewood, N. J., Feb. 5; New York, Feb. 9; Wellesley, Mass., Feb. 10; Boston, Feb. 12; New York, Feb. 14 and 18.
Sammis, Sybil—Rockford, Ill., Jan. 31.
Schnitzer, Germaine—New York, Jan. 29 and 30; Buffalo, March 2.
Schroeder, Alwyn—Baltimore, Feb. 26.
Schroeder, Hans—Kalamazoo, Mich., Jan. 26.
Spalding, Albert—New York, Feb. 6; Buffalo, Feb. 16; Brooklyn, N. Y., Jan. 23; Baltimore, Feb. 12.
Szumowska, Mme.—Buffalo, Feb. 1.
Tapper, Mrs. Thomas—Brooklyn, Feb. 11.
Teaksbury, Lucille—Evanston, Ill., Feb. 18.
Wells, John Barnes—Binghamton, Jan. 25; New York, Jan. 30, Feb. 2; Englewood, N. J., Feb. 5; New York, Feb. 10.
Werrenrath, Reinald—New York, Jan. 24; Troy, N. Y., Jan. 26; Manchester, N. H., Jan. 27; Hotel Astor, New York, Feb. 2; Philadelphia, Feb. 6; Westfield, N. J., Feb. 16; Grinnell, Iowa, Feb. 22; Mt. Vernon, N. Y., March 1.
Wesselhoef-Swift, Bertha—Providence, R. I., Jan. 27.
Whitney, Myron W., Jr.—New York, Jan. 26.
Wiley, Clifford—New York, Feb. 4.
Wullner, Dr. Ludwig—Boston, Jan. 28 and 30; New York, Feb. 1, 13; Brooklyn, N. Y., Feb. 15; New York, Feb. 17 and 18; Boston, Feb. 28.
Young, John—Salem, Mass., Jan. 28; New York, Jan. 30.

Orchestras, Quartets, Choruses, Etc.

- Adamowski Trio—Buffalo, Feb. 1 and 2.
Bach Choral Society—Mendelssohn Hall, New York, Jan. 26, March 2.
Boston Symphony Orchestra—Boston, Jan. 23; Buffalo, Jan. 25; Detroit, Jan. 26; Cleveland, Jan. 27; Indianapolis, Jan. 28; Columbus, O., Jan. 29; Rochester, Jan. 30; Providence, R. I., Feb. 2; Boston, Feb. 5 and 6; Cambridge, Mass., Feb. 11; Boston, Feb. 12 and 13; Philadelphia, Feb. 15; Washington, Feb. 16; Baltimore, Feb. 17; New York, Feb. 18; Brooklyn, Feb. 19; New York, Feb. 20; Waterbury, Mass., Feb. 22; Springfield, Mass., Feb. 23; Boston, Feb. 26, 27 and 28 (Pension Fund Concert); Cambridge, Mass., March 4; Boston, March 5; Boston, March 6.
Bostonia Sextet Club—Waterville, N. Y., Jan. 23; Sherburne, N. Y., Jan. 25; Ellenville, N. Y., Jan. 26; Boston, Jan. 31.
Canton Symphony Society—Canton, O., Feb. 2.
Cecilia Society—Boston, Feb. 2.
Cincinnati Conservatory of Music—100th Anniversary (Mendelssohn), Cincinnati, Feb. 3.
Cincinnati Mozart Club—Cincinnati, Feb. 18.
Czerwonky String Quartet—Boston, Feb. 10.
Flonsaley Quartet—New York, Jan. 17 and Feb. 2; Boston, Feb. 4; Utica, N. Y., Feb. 5; Chicago, Feb. 7; Appleton, Wis., Feb. 9; Madison, Wis., Feb. 11; St. Louis, Feb. 14; Sandusky, O., Feb. 17; Dayton, O., Feb. 19; Chicago, Feb. 21; Ann Arbor, Mich., Feb. 23.
French Quartet—New York, Jan. 28.
Guido Chorus—Buffalo, Feb. 2 and 28.
Handel and Haydn Society—Boston, Feb. 7.
Hess-Schroeder Quartet—New York, Feb. 10; Boston, March 2; New York, March 3.
Hoffmann String Quartet—Boston, Feb. 1.
Klein's Sunday "Pops"—Deutsches Theater, New York, Jan. 24 and 31, Feb. 7, 14, 21 and 28.
Kneisel Quartet—Baltimore, Feb. 5; New York, Feb. 9; Brooklyn, N. Y., Feb. 11; Boston, Feb. 16; New York, Feb. 23; Baltimore, March 5.

THE MUSICAL FAMILY



Nurse—Sir, you have just become the father of a fine little boy.
Father—Good! Then we shall soon be able to play quartets.

- Margulies Trio—Mendelssohn Hall, New York, Feb. 23.
Mendelssohn Glee Club—New York, Feb. 16.
Metropolitan Opera House Quartet (Bonci, Rapold, Flahaut, Witherspoon)—Boston, Feb. 9; Washington, Feb. 11; Rochester, Feb. 12; Syracuse, Feb. 15; Erie, Pa., Feb. 17; Detroit, Feb. 19.
Minneapolis Orchestra—Minneapolis, Minn., Jan. 30 and Feb. 13, March 5.
New Haven Symphony Orchestra—New Haven, Feb. 16.
New York Concert Company—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Greensboro, N. C., Jan. 27; Savannah, Ga., Jan. 28.
Nowland-Hunter Trio—Los Angeles, Feb. 8.
Oratorio Society of New York—Carnegie Hall, New York, Feb. 4.
People's Symphony Auxiliary Club—Cooper Union, New York, Feb. 5; Carnegie Hall, Feb. 19; Cooper Union, March 5.
Philharmonic Society—Carnegie Hall, New York, Jan. 29 and 30 and Feb. 12 and 13, March 5 and 6.
Philadelphia Orchestra—Philadelphia, Jan. 23 and Feb. 19.
Pittsburg Orchestra—Buffalo, Feb. 9.
Pittsburg Orchestra Quartet—Pittsburg, Feb. 1 and March 1.
Russian Symphony Society—Carnegie Hall, New York, Feb. 11.
Sinsheimer Quartet—New York, Feb. 25.
Symphony Society of New York—Brooklyn, N. Y., Jan. 23; New York, Jan. 24 and 31; New York, Feb. 2; Brooklyn, N. Y., Feb. 3; New York, Feb. 4, 7 and 11; Brooklyn, N. Y., Feb. 13; New York, Feb. 14, 18, 21, 25 and 28, March 2 and 4; Brooklyn, N. Y., March 6.
Young People's Symphony—Carnegie Hall, New York, Jan. 30 and Feb. 27.

Hammerstein's Secret

Oscar Hammerstein was recently approached by a lady who wished to know, for her husband's sake, how Oscar kept his silk hat so smooth and shiny.
"Madam," replied the impresario, who, as Mrs. Partington, or Mrs. Malaprop might have said, is clever at "répertoire," replied, "I sleep in it."

"Songs Without Words"

First He: What did your wife say about your being so late home the other night?
Second He: Nothing at all. She just sat down at the piano and played: "Tell Me the Old Old Story."—*London Musical Standard*.

Musical Note from Iowa

The new band is doing well, they say. Verne Rodewald blew a clear note the other day, and Dr. Glew has reached that point with his cornet where he makes a noise like a muley cow with a cob stuck in her windpipe.—*Preston (Iowa) Times*.

Mme. Schumann-Heink is singing Nevin's "Rosary" at her recitals in Europe.

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